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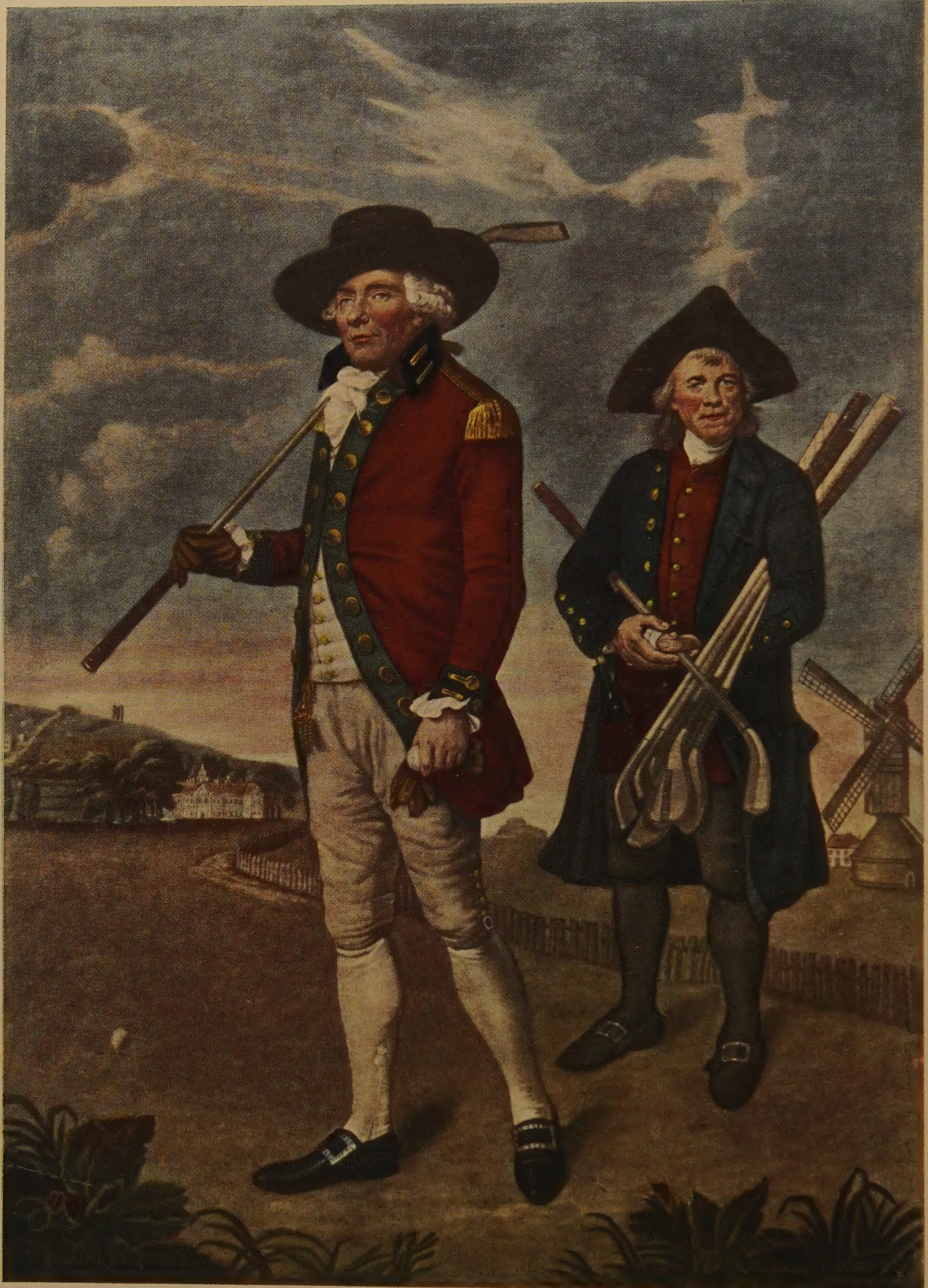

Painted by L. F. Abbott 1790.

Engraved by V. Green Mezzotinto Engraver to his Majesty & the Elector Palatine

TO THE SOCIETY OF COFFERS AT BLACKHEATH

This Plate is with just Respect Dedicated by Their most humble Servant

Lemuel Francis Abbott

Ruby A Brown

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111

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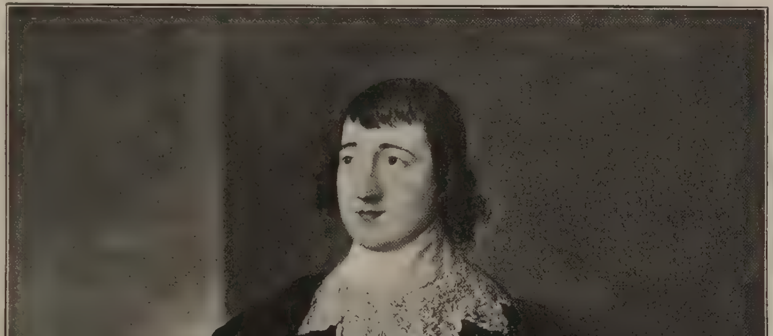
NOTES ON THE PICTURES AT BELVOIR CASTLE

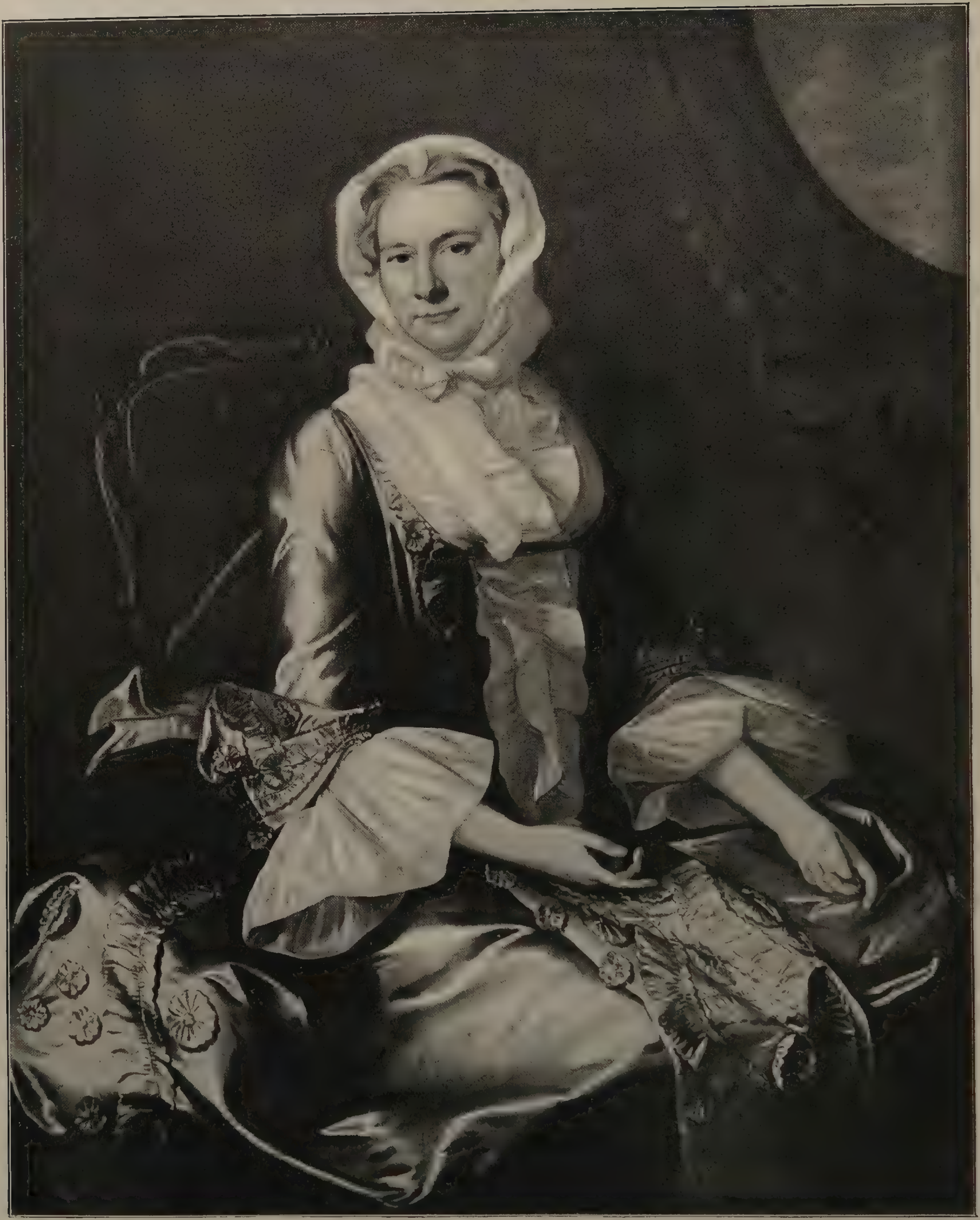
BY LADY VICTORIA MANNERS

PART III

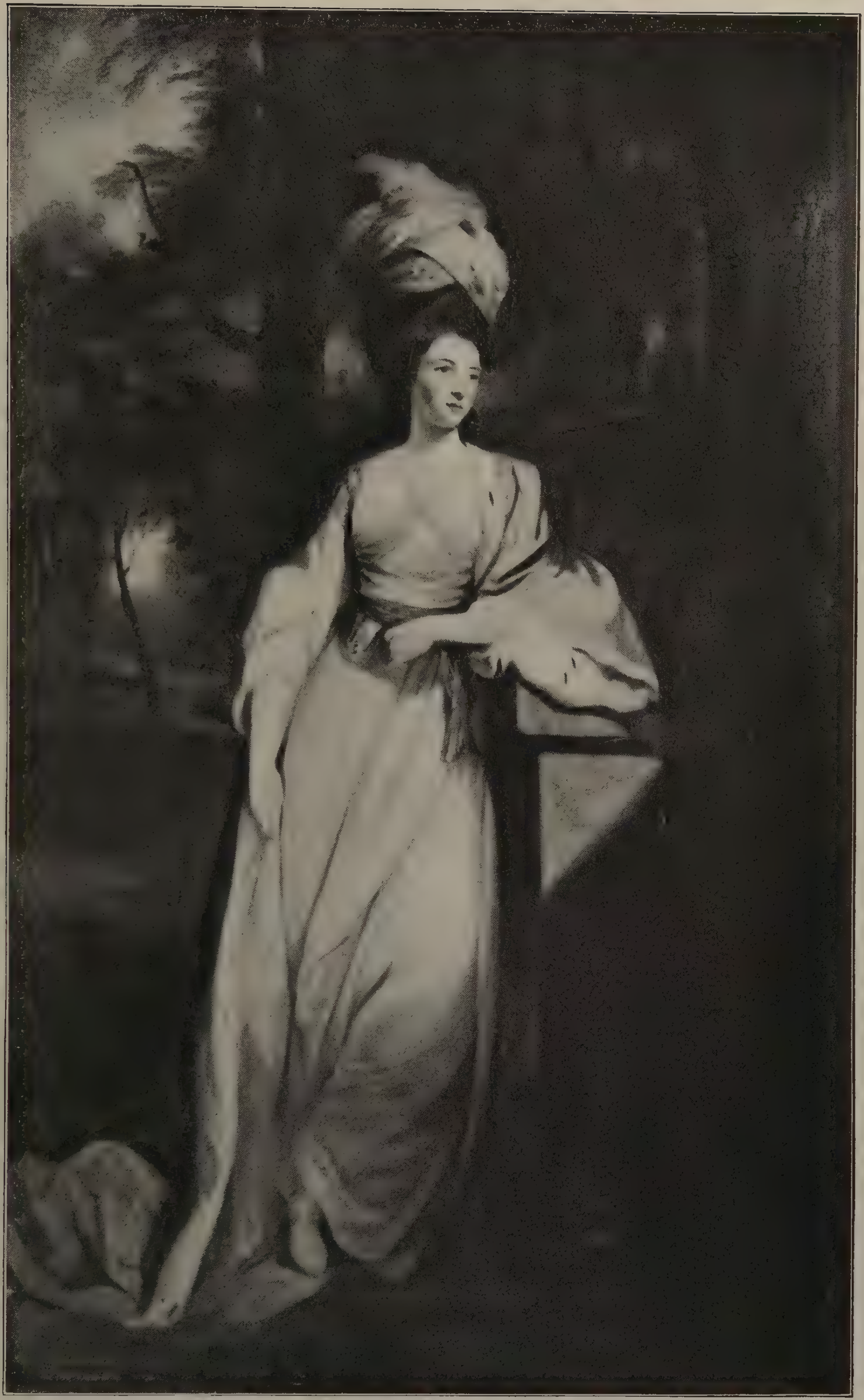
PORTRAITS by Hogarth are rarely to be found, we believe, in private houses; the two charming examples in the Belvoir collection of the Duchess of Somerset and her daughter are therefore worthy of especial notice. The Duchess, who was Lady Charlotte Finch, the second wife of the sixth Duke, looks an ideally beautiful *grand dame* in her picturesque gown of grey satin and lace, while Lady Granby (wife of the famous Marquis) is a coquettish figure with a dainty cap perched on the back of her head. An amusing story is told of the Duchess. In an impulsive moment she ventured to tap her husband familiarly on the shoulder, whereupon he drew himself up and remarked: "Madam! my first wife was a Percy, and yet *she* never ventured to take such a liberty with me!" No wonder he is known to posterity as "the proud Duke of Somerset," and that Macaulay says of him that he was "a man in whom the pride of birth and rank amounted almost to a disease." The greater number of the family portraits are, however, by Sir Joshua Reynolds and Hoppner. A magnificent full-length of Lord Granby, by Reynolds, hangs in the large dining-room; the famous Marquis is in the uniform of "The Blues," with a cuirass over the waistcoat, and is leaning his left hand on a mortar; an engagement is going on in the background. Lord Granby, contrary to the custom of his time, wore no wig, although quite bald at the age of twenty-four; in this picture he is represented bareheaded, perhaps in allusion to the episode at the battle of Warburg, where he lost his hat, but charged on regardless of the fact that his baldness made him a most conspicuous figure. "It was in this attack that Lord Granby, at the head of the Blues, had his hat blown off, a big bald circle in his head rendering the loss more conspicuous. But he never minded; stormed still on, bare bald head



CHARLES, FOURTH DUKE OF RUTLAND, IN A FANCY DRESS
BY THOMAS GAINSBOROUGH, R.A.



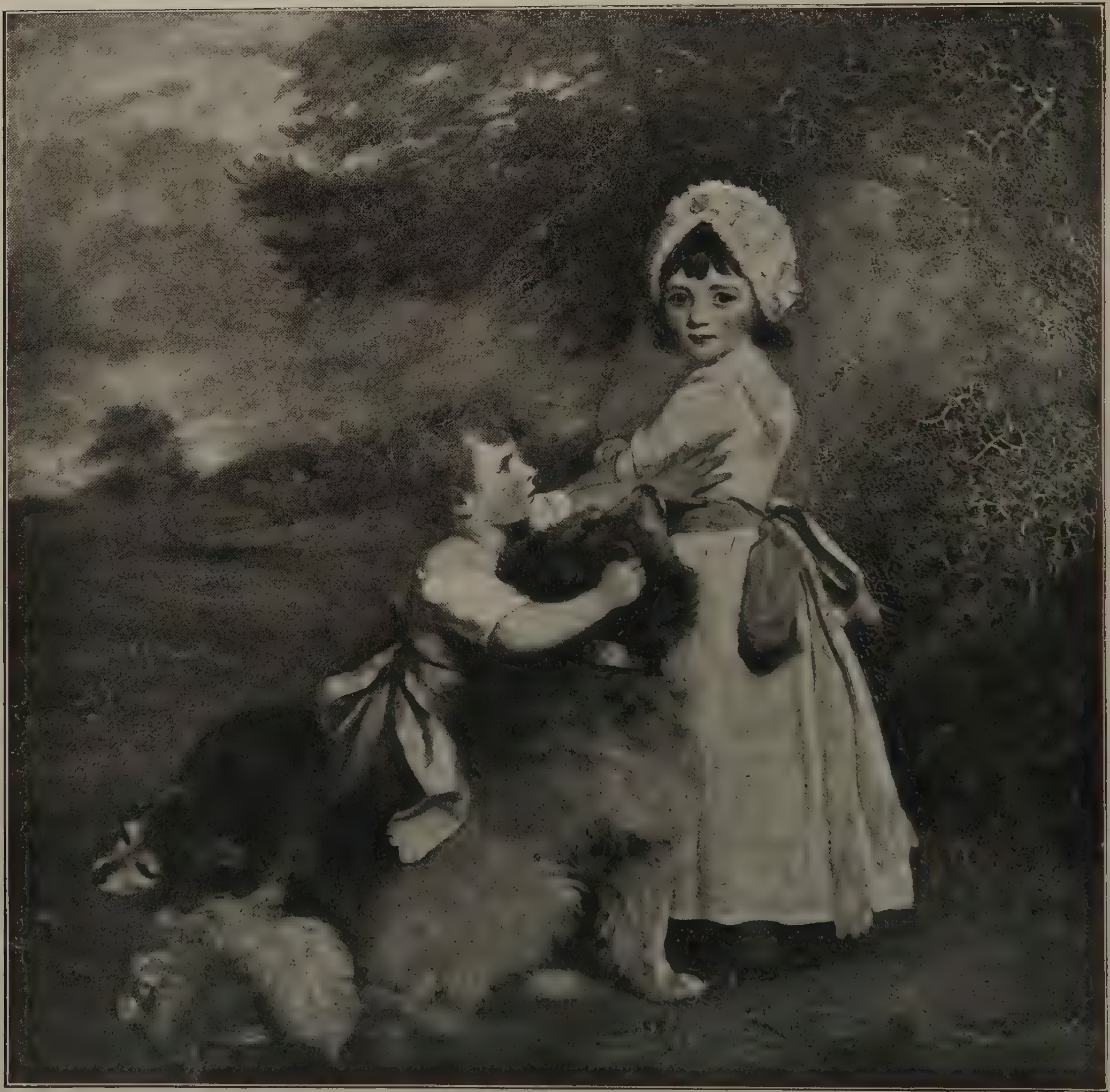
CHARLOTTE, DUCHESS OF SOMERSET, SECOND WIFE OF CHARLES,
SIXTH DUKE OF SOMERSET BY W. HOGARTH



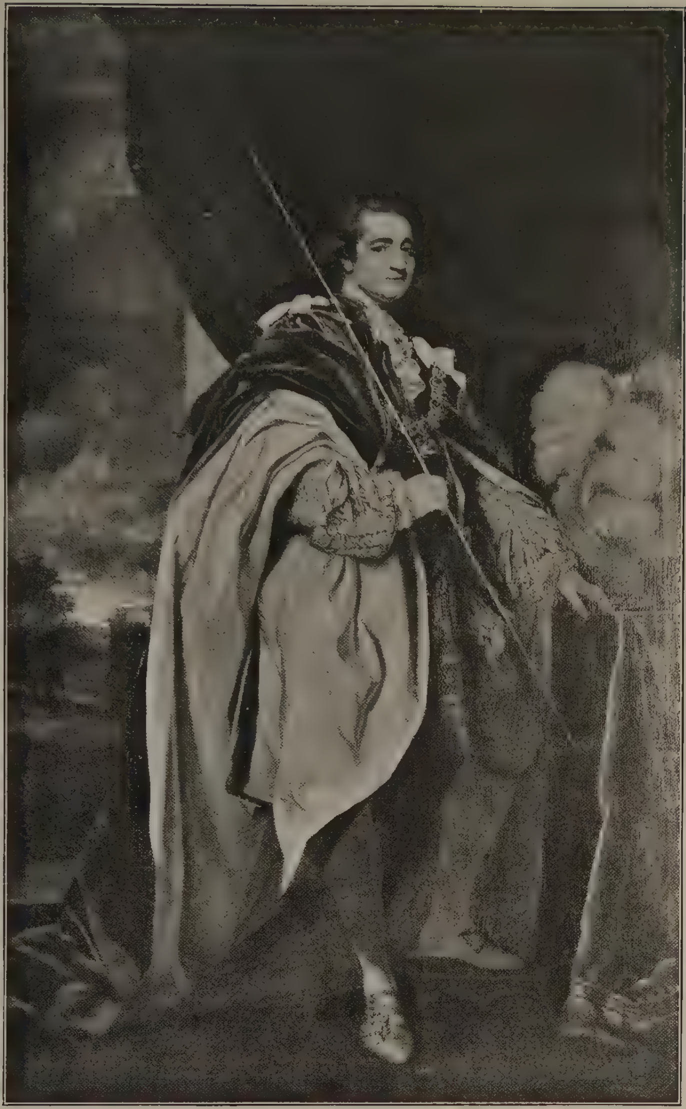
MARY ISABELLA, DUCHESS OF RUTLAND, WIFE OF THE FOURTH DUKE FULL-LENGTH, LIFE-SIZE

(*From the original by Sir Joshua Reynolds, burnt at the fire*) among the helmets and sabres; and made it very evident that had he instead of Sackville led at Minden there had been a different story to tell. The English by their valour, and he, greatly distinguished themselves." —De Mauvillon (translated by Carlyle), *History of Frederick II. of Prussia.* Hanging in the same room is a portrait, also by Reynolds, of the Marquis's son Charles, fourth Duke of Rutland, in his robes, and holding in his hand the wand of office. The following extract relating to this picture is taken from Messrs. Graves and Cronin's *History of the Works of Sir Joshua Reynolds, P.R.A.* "The Prince Regent having a fine whole-length picture of the late Duke of Rutland in his possession, painted by Sir Joshua Reynolds, which he valued highly, no sooner heard of the loss of another picture of his Grace, by the same artist, in the calamitous fire at Belvoir Castle, than he ordered his picture to be immediately sent down with a letter requesting that he might have the gratification of thus restoring that family loss."—*Gentleman's Magazine*, 1816, page 554.

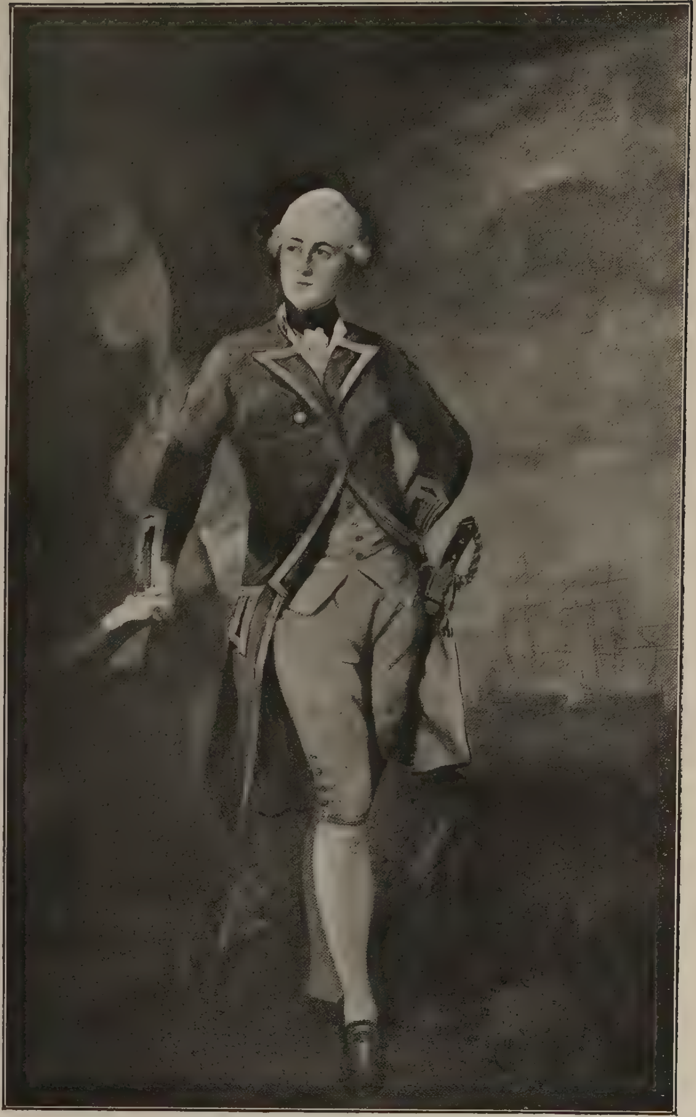
This picture was probably painted for George Prince of Wales after the death of the Duke in 1787, and was presented by him to the fifth Duke of Rutland in 1816. Sir Walter Armstrong, however, gives the date of the picture as having been painted in 1782.



THE MARQUIS OF GRANBY AND LADY E. NORMAN WHEN CHILDREN
BY SIR JOSHUA REYNOLDS

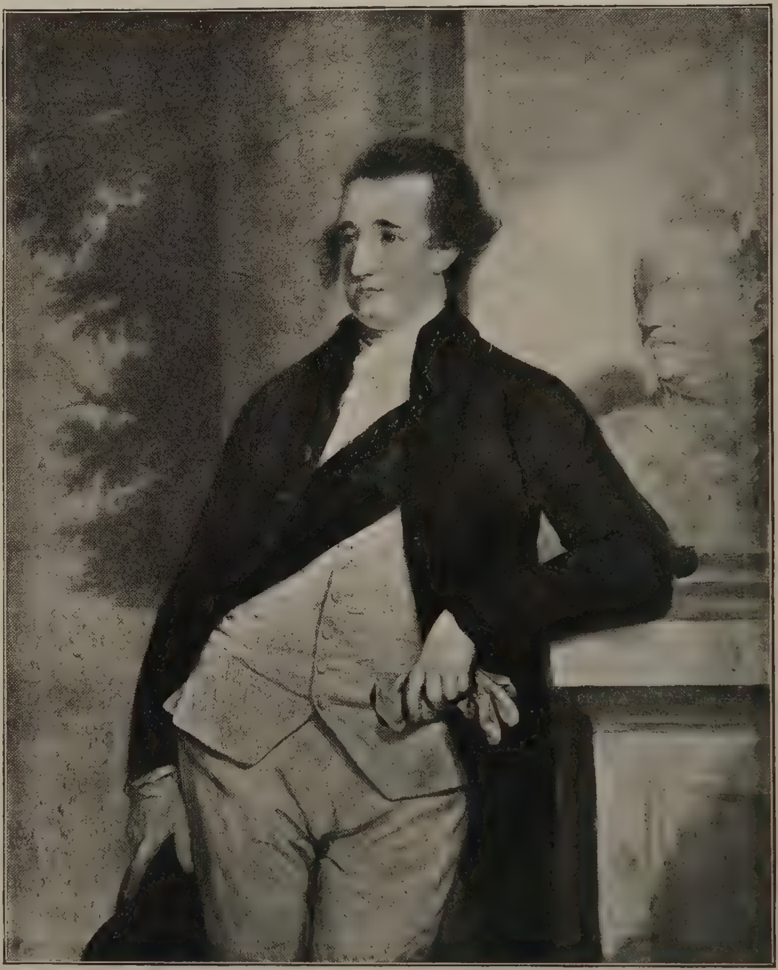


CHARLES, FOURTH DUKE OF RUTLAND
FULL-LENGTH, LIFE-SIZE
BY SIR J. REYNOLDS



LORD ROBERT MANNERS, CAPTAIN OF H.M.S.
"RESOLUTION," 1782 BY SIR J. REYNOLDS
FULL-LENGTH

An admirable head of the Duke by the same great master hangs in the library; the expression of the handsome face is full of spirit and energy. It is melancholy to remember that a career so full of promise was cut short at the early age of thirty-four. It is difficult for we weak moderns to realise the Irish customs of those days, but from contemporary memoirs it is easy to see that the Duke's life must have been shortened, not only by his arduous duties as Lord Lieutenant of Ireland, but by the incessant conviviality in which he was obliged to participate. The Duke and his wife, Mary Isabella (daughter of Charles Noel Somerset, fourth Duke of Beaufort), were accounted the handsomest couple of their day; by a stroke of dire ill-luck all the Belvoir portraits of the Duchess were burnt in the fire of 1816. There is, however, an excellent copy of the famous full-length, which Messrs. Graves and Cronin think is a replica of Smirke's copy of the original, painted in 1799 for the Duchess's parents, and which now hangs at Badminton. "Permission was given by the seventh Duke of Beaufort before 1853 to the fifth Duke of Rutland for a copy to be made of Smirke's copy at Badminton. The late Duchess Dowager of Rutland told Sir F. Grant, R.A., that Sir Joshua made her try on eleven different dresses before he painted her 'in that bedgown.' No doubt the bedgown was the dress with the least marked character about it."—*Tom Taylor*, vol. i., page 248 (Graves & Cronin). A mezzotint by Valentine Green of this picture was sold in March, 1901, for the record price of 1,000 guineas! In the Elizabeth salon are charming miniatures of the Duchess by Andrew Plimer, Cosway and Nixon, which luckily escaped the fire of 1816.

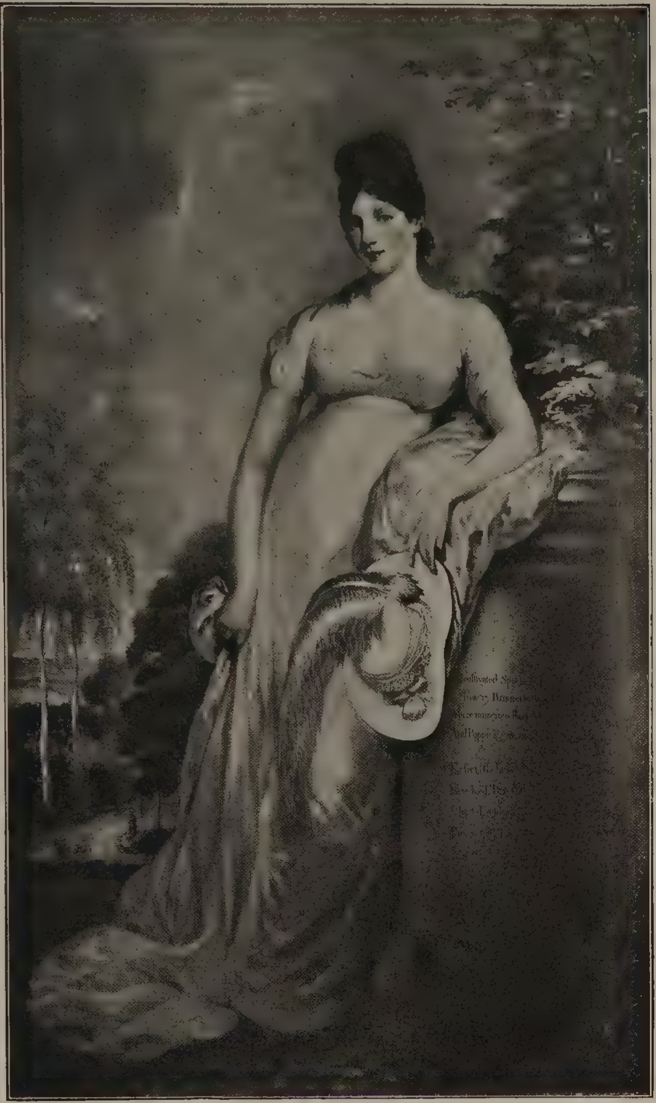


CHARLES, FOURTH DUKE OF RUTLAND, LIFE-SIZE (TO KNEES)
BY THE REV. M. W. PETERS, A.R.A.

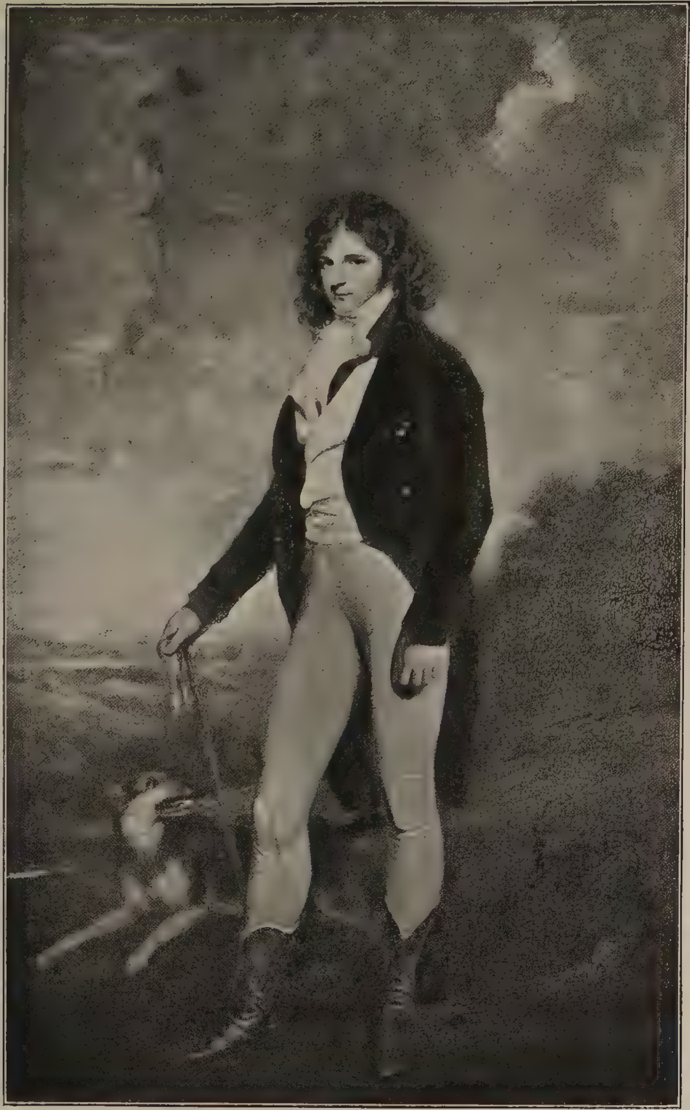
Hanging in the ball-room near the Duchess's portrait is an extremely fine full length by Reynolds of Lord Robert Manners, the only brother of the fourth Duke of Rutland and second son of John, Marquis of Granby. A most gallant sailor and of great personal beauty, he was killed at the early age of twenty-four, from wounds received in action when in command of the *Resolution* under Admiral Rodney in 1782. His letter (1782) from his ship—"I am as well as a man can be with one leg off, one wounded, and right arm broke. The doctor who is sitting by me at present says there are every hopes of recovery"—reveals his indomitable spirit.

A monument by Nollekens in Westminster Abbey was erected at the national expense to Lord Robert, Captain Blair, and Captain Bayne.

The following letter referring to this portrait has lately been discovered by Lord Roos in an old folded up newspaper at Belvoir. Unfortunately the name of the person to whom it is addressed is missing,



ELIZABETH, DUCHESS OF RUTLAND, WIFE OF
THE FIFTH DUKE FULL-LENGTH, LIFE-SIZE
BY JOHN HOPPNER, R.A.



JOHN HENRY, FIFTH DUKE OF RUTLAND
FULL-LENGTH, LIFE-SIZE
BY JOHN HOPPNER, R.A.

but it was probably intended for the Duke's secretary or chaplain :—

J. Reynolds to . . . . .

1782, June 6.

I shall certainly execute the commission which his Grace has ordered with the greatest care possible as soon as ever I receive the picture, and hope it will be such a picture as will give an opportunity of doing something that shall correspond to his Grace's idea.

I knew very little of Lord Robert but was very well acquainted with his Grace's great affection to him, I therefore felt and sympathized with him. I really think in losing him we have paid the full value of what we have got. It is the general opinion that we have lost the most promising youth in the whole navy, and I am sure from what I saw of him and the letters I have seen from him I am most perfectly inclined to confirm their opinion.

I beg my most respectful compliments to their Graces and am

Dear Sir,

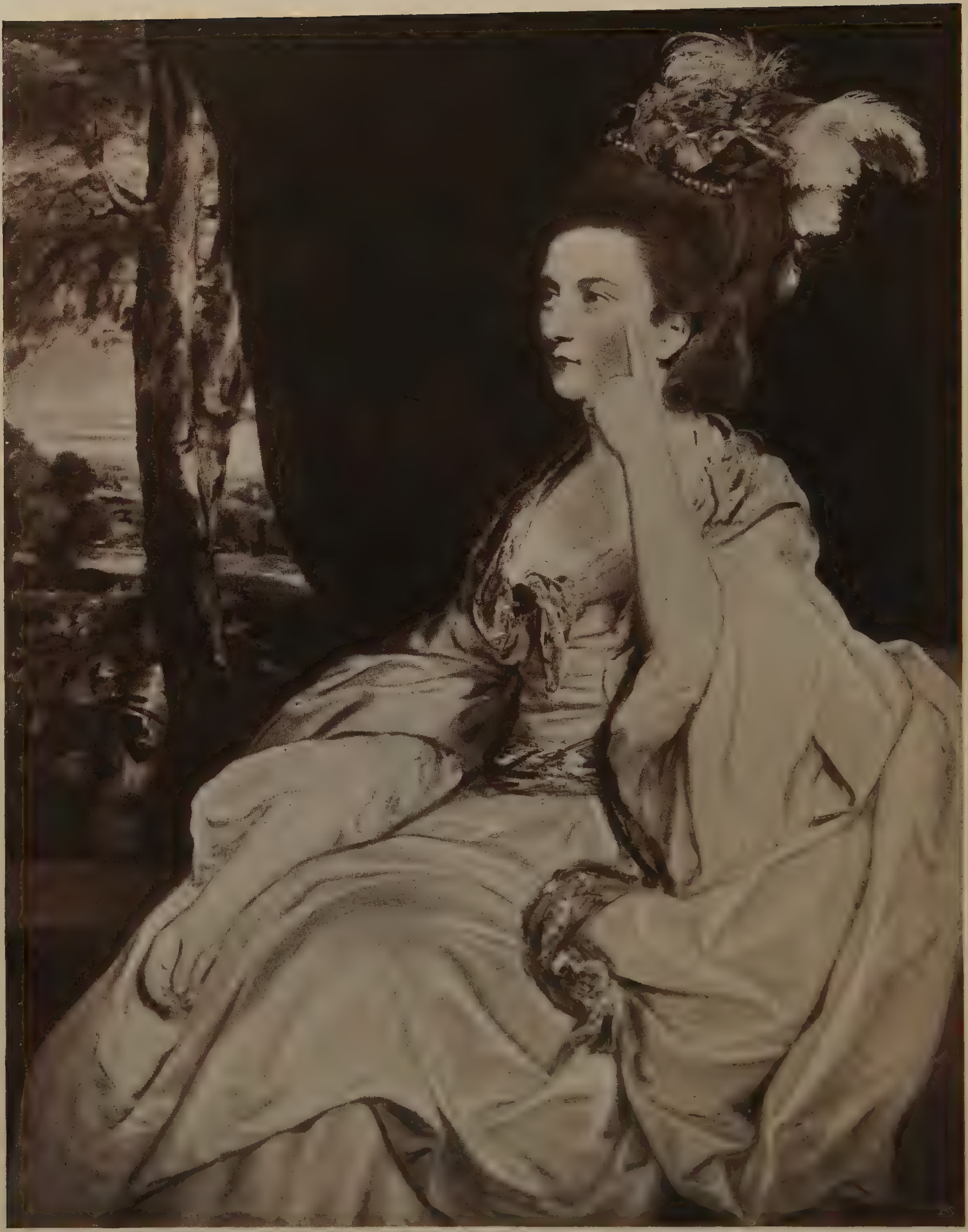
Your most humble and obedient servant,

J. Reynolds.

The Death of Lord Robert Manners, by T. Stothard, R.H., is a fine picture, and hangs in the new library. A beautiful half-length portrait by Reynolds of Lady Tyrconnel (Lord Robert's only sister) is in the Regent's gallery; this lady was divorced in 1777, and afterwards married the Honourable Philip Leslie, son of Lord Newark. She is here depicted seated, dressed in a rich white satin dress trimmed with gold, and in her hair are white feathers. Messrs. Graves & Cronin publish the following extract from Sir Joshua's note book in reference to this picture :—"Paid for, September, 1776, Lady Tyrconnel, £73 10s. Memo., 1775, Lady Tyrconnel, first, olio e poi colori con cera senza olio."

THE DEATH OF THE STAG BY ANGELICA KAUFFMAN (26 × 36)

But perhaps the most fascinating of the series of portraits by Reynolds is the delightful group hanging in the centre of the picture gallery, of the children of the fourth Duke of Rutland, the young Marquis of



LADY TYRCONNEL
By Reynolds
Belvoir Castle Collection

Granby, afterwards John Henry, fifth Duke, and his sister, Lady Elizabeth Manners, afterwards Lady E. Norman, with their favourite dogs "Turk" and "Crab." Sir Walter Armstrong gives the date of this picture as having been painted in 1780. As Lady Elizabeth was born in 1776, she would be about four or five years old, and the boy (born 1778) about two or three years of age. "Sat in 1780 as Lord Granby and Lady Elizabeth Manners, children of the Duke of Rutland, paid for 1781, Duke of Rutland, £200. Exhibited at Royal Academy in 1781, No. 140" (Graves & Cronin). The picture is extraordinarily brilliant in colour—the landscape behind the figures, with its wind-blown trees and stormy sky is most characteristic of Reynolds at his best. The dogs are especially good, "Turk" being almost as fine as in the picture of him by the famous G. Stubbs (No. 70, New Library).

Of Reynolds' great rival, Gainsborough, the collection possesses four pictures. Hanging opposite the children are two magnificent landscapes by that master—(41) *Late Sunset with horses at a Pond* and (72) *The Woodcutter's Home*, both purchased by the fourth Duke for the modest sum of £160; a third landscape is almost as fine; while the portrait of Charles, fourth Duke, in a Van Dyck dress, is beautiful in its strength of colour and refinement of expression. Mrs. Bell, in her book, *Thomas Gainsborough*, states that this picture was painted between 1774 and 1788.

It is curious to note that the collection does not contain one picture by Romney or Lawrence; there are, however, several fine Hoppners and some interesting portraits by the Rev. M. W. Peters, A.R.A. This artist was the rector of Knipton, a village near Belvoir; after the death of the fourth Duke he acted as curator of the pictures at the Castle. His portrait of Mary Isabella and her husband hang in the new library, and a charming *Girl with Jay in a Cage* show how fine a colourist he was, and make us regret that he was unable to devote his life entirely to art. He enjoys the distinction of being the only clergyman who ever became a full academician.

Hoppner's portraits of John, fifth Duke, are very fine, both in execution and colour; that in the Regent's gallery, in the uniform of the Leicester Yeomanry, holding his busby, is perhaps the better. Hanging as a pendant to this is an admirable portrait, also by Hoppner, of the Duke's wife, Lady Elizabeth Howard, fifth daughter of Frederick, fifth Earl of Carlisle. The Duchess is depicted standing in the beautiful garden which she laid out at Belvoir; she is leaning against a pedestal and is holding a straw hat with feathers.

In the small drawing-rooms are some excellent pictures by Angelica Kauffman, *The Death of the Stag* is the largest and most important, the two small pictures *Eloisa* and *Deserted Maria* (from Sterne's *Sentimental Journey*) are most charming. The unhappy Eloisa is represented dressed in her nun's white habit, gazing sadly upon Abelard's ring upon her finger, beside her lies a letter from the faithless lover.

> "Soon as thy letters trembling I unclose,
> That well-known name awakens all my woes.

Another picture by Angelica of a lady seated in a garden is supposed to be a likeness of herself; it is a delightful portrait, and full of that grace and refinement for which the artist is celebrated.

In a small dining-room are several excellent sporting pictures by G. Stubbs, R.A., a *Landscape with Dogs*, *Turk and Crab*, *Lion devouring a Stag*.

The collection contains but few modern pictures; an early water-colour by Turner of the Castle, *The Melton Breakfast* and the *Belvoir Pack* (the latter an admirable example of animal portraiture), and a portrait of the sixth Duke, by Sir Francis Grant, are among some of the most important.

The above brief and cursory notes do not attempt to give an exhaustive account of the pictures; to do so would far surpass the limits of this article. The writer has endeavoured merely to give a brief description of some of the more important examples of each school represented in the collection.

CONCERNING FANS
BY B. KENDELL

In the loan exhibition held by the "Socièta delle Belle Arti" in Florence last year the four fans here reproduced were lent respectively by Queen Margherita of Italy, the Duke and Duchess of Aosta, and the Dowager Duchess of Genoa. Three of these fans belong to the eighteenth century, each one being a beautiful work of art, and representative of the particular period in which it was painted. No. i. is a very perfect specimen of a Louis XIVth allegorical fan. It represents under the garb of Venus, Mars and Vulcan what were probably living personages of the day. The colouring of this fan, which is painted on swan skin, is very rich and beautiful, and the workmanship of the mother-o'-pearl sticks enriched with gold incrustations, is very elaborate and finely patterned. The practice of employing paillettes or tiny sequins in the decoration of a fan we find introduced in the reign of Louis XVI., when the ornamentation of the silken fans, which became the fashion, was exceedingly elaborate, and a marvellous amount of patience spent on detail. We often find the entire design outlined in sequins or embroidered in chain stitch, and the effect is sometimes rather *baroque*; but when the sequin is employed so discreetly, as in the fan belonging to the Duchess d'Aosta (No. ii.), it adds a pleasing little feminine note to the production, and calls up to the mind's eye a picture of elegant ladies bending over tambour frames.

The delicacy of the painting and decoration of this fan is exquisite, and also the carving of the mount. It was probably painted in the early half of the reign of Louis XVI., as the sticks when open were still pieced together, and later on we find these are always separate. No. iii. is a Louis XV. fan, with a charmingly composed figure *motif* in pen-and-ink done on parchment. The drawing of the figures is so excellent and the grouping so perfect, that one conjectures that this fan is by the hand of one of the brilliant group of painters who became the immortal chroniclers of the national life of that period.

Besides these three fans the one labelled modern we must confess appears rather uninteresting. The first omission that strikes one is that of *personality*, for the painting does not suggest any special purpose on the part of the artist beyond that of making a graceful transcription of nature: the pattern of the sticks is overcrowded and the squirrels seem sadly cramped!

As an instance of the general platitudes of nineteenth century art this fan certainly makes an admirable foil for the dainty, brilliant and *spirituel* work of the eighteenth century artists.

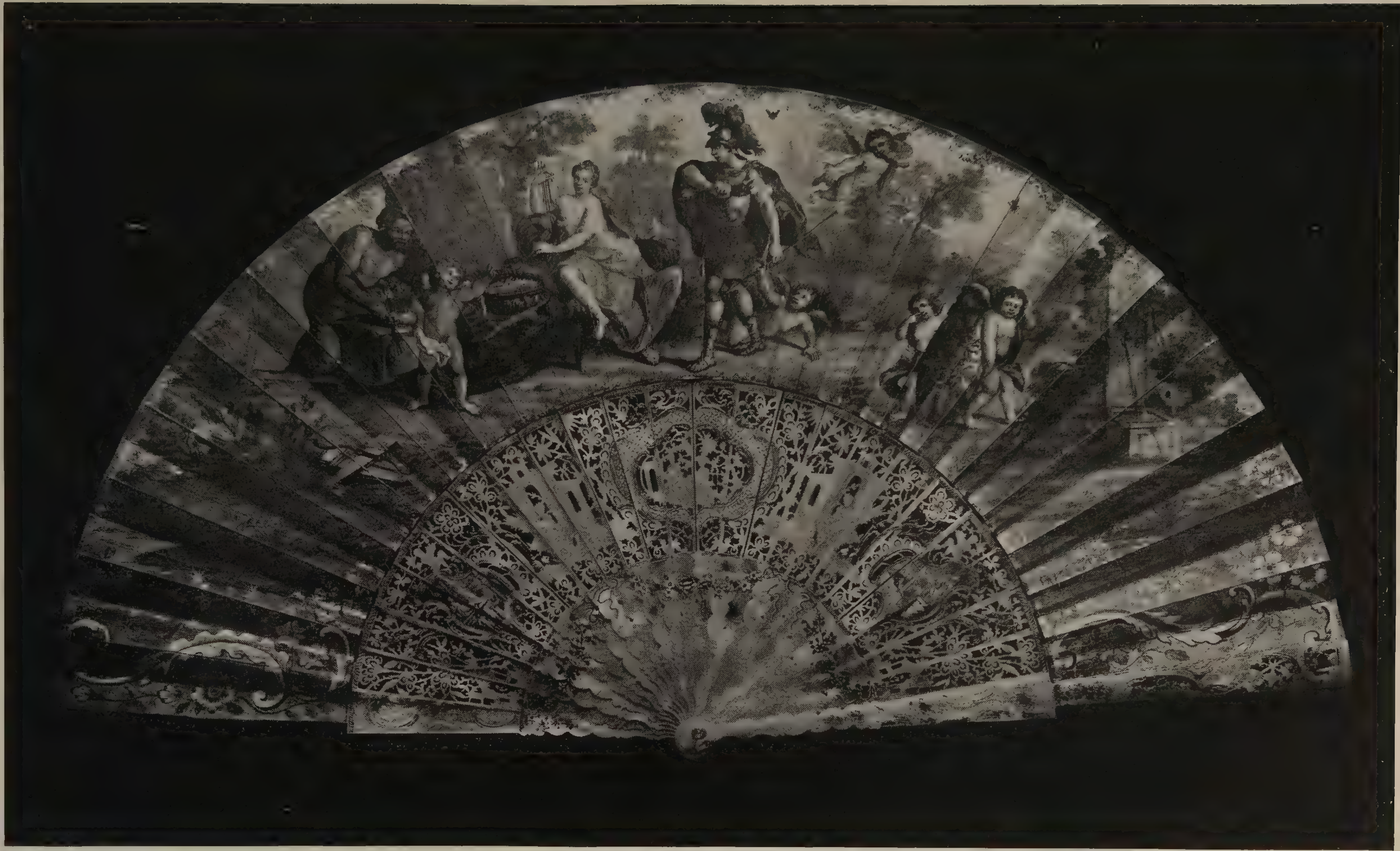
The eighteenth century marks the apex of the fan in France. In that gay land it is the Eternal Feminine that has ever reigned supreme; therefore it is no cause for wonder that we find the history of her most brilliant social and artistic activity recorded on the leaves of a fan.

At the commencement of the century the fan testified to the pomp and dignity that distinguished the court of Louis XIV., and to a rather ponderous lavishness of ornament, and excessive opulence of form and colour. As the century progressed towards the realization of an ultra-refinement of grace and luxury, the fan—the daintiest of metaphors—expressed the general trend, till in the reign of Louis XV. we find it had attained to the zenith of beauty and significance.

> "Dans les temps reculés, comme au siècle on nous sommes,
> Les rois, le sceptre en main commandèrent aux hommes,
> L'évantail plus puissant commande même aux rois."

Thus warbled a renowned maker of sonnets at the court of Louis XV.

One of the principal charms of a fan lies in its expressiveness. It stimulates our fancy, coming as it does to us like an echo of far-off things, and evanescent splendours. Man's handiwork is destined to outlive his own frail substance, and by it alone—the work of his brain, heart and hand—he is rendered immortal, even though his name may have long since perished. The majority of fans are unsigned, and tradition rather than proof positive in many cases accredits them with their origin, but we know that



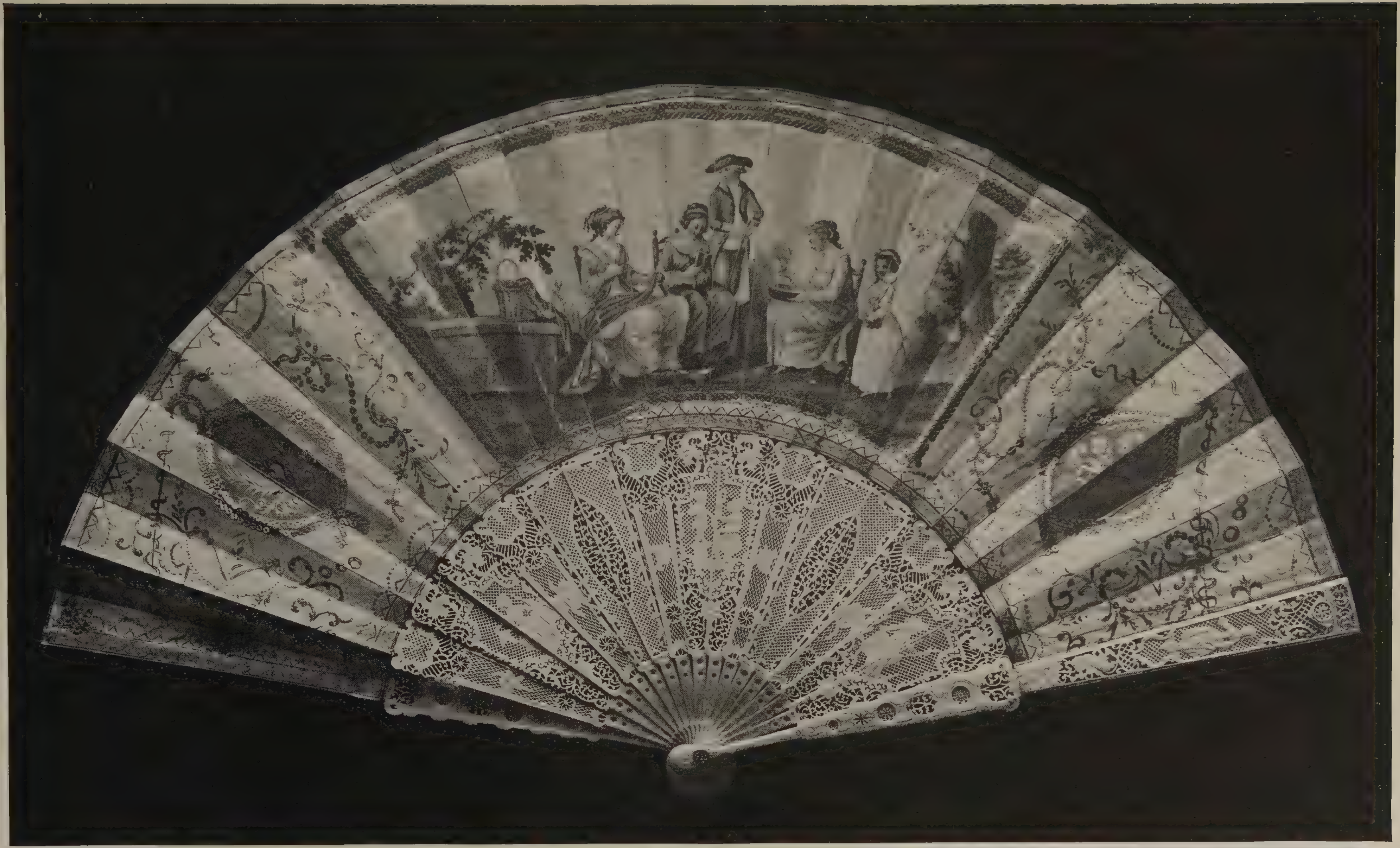
No. I.—EARLY EIGHTEENTH CENTURY FAN, BELONGING TO S. A. R. LA DUCHESSA D'AOSTA several great French artists did not disdain to occupy themselves with the design and execution of these exquisite weapons of feminine coquetry, Watteau, Pater, Lancret, Boucher, Nattier, Fragonard, Baudoin, Huét (who collaborated with Martin), and Greuze being amongst the number.

The fan duly proclaimed the changes which took place at the court of Louis XIV. It began by commemorating a historical event—the marriage of the Grand Monarque and Marie Therèse, in true regal style—for as a piece of sumptuous workmanship this fan is without a rival; it perpetuated the tale of the King's subsequent courtships, and it glorified the haughty charms of Madame de Montespan under the masque of Venus at the toilet, waited on by nymphs. This fashion of adopting in portraiture the characters of mythological deities was introduced in the time of Louis VIII., and was continued by Royal and other exalted persons, and we find the marriage of Louis XV. and Marie Lecynska, and the Dauphin and Marie Antoinette, thus pictorially recorded on a fan. Fan-making had become in France an industry as well as an art, and the Guild of Fan-makers had been called into existence already in the year 1678.

The sticks of the fans were of the most lavish and intricate workmanship, and were made so as to overlap one another, and to permit of a spreading design, where ivory and mother-o'-pearl was richly chased and carved, and inlaid with gold, silver and precious stones. The leaves of the fans were usually of swan skin, or frangipane leather, and more rarely of taffeta or paper, and the entire surface was covered by a painting in rich, strong colour. The price of a fan varied, of course, according to its intrinsic value as a work of art, and is sometimes quoted at the high figure of 72 livres d'or. That fans had from their earliest appearance in France been lavishly ornamented we learn from the description of one which belonged to Queen Eleanor, and is dated 1590, which was inlaid with a profusion of precious stones. It was at this time that the fan with "pleated" leaves was imported from the far East, for up till then it had been fashioned after the manner of a screen, round or oval in shape, and long-handled. But of these ancient fans it is our small concern here, and we will return to our chronicle of the eighteenth century fan. In the closing days of the reign of Louis XIV. that were so strangely dominated by the influence of the Veuve Scarron, the fan as a symbol of frivolity and an instrument of flirtation was sternly tabooed. Like some brilliant masquerader after the feverish gaieties of the carnival, condemned to do penance in sackcloth and ashes, so the painted and bedizened little sinner suddenly appeared to the world in sad and sober garb.

With the Regency, however, the fan made its re-appearance, clothed in all its former fascinations and frippery, and as ever its career remained closely bound up with the destinies of the Royal House of France. The fans of the Regency developed more and more a personal tendency, and we find them often painted with portraits of fashionable beauties, and their cavaliers and perpetuating episodes out of real life. An exquisite fan of this type is painted on *papier de Hollande*, with an ivory mount delicately carved in a graceful pattern of shells and pomegranates. It shows us the Duc de Lauzan and Mlle. de Montpensier, picnicking *al fresco*, and in the act of toasting one another out of brimming glasses. Two men-servants are waiting on them, while a man, garbed as an Oriental, stands behind the Duke, holding a long meerschaum pipe. In the background we get a view of distant wood and water, and in the middle distance is a flower-wreathed temple. In the reigns of Louis XV. and Louis XVI. we see the fan recording the gradual refinement of florid decorative design, which ended in a complete metamorphosis of idea.

Silk gauze and lace were now employed in its construction, and exquisitely painted medallions in faded tones of colour inserted. The sticks were generally separate when the fan was open, each one being delicately carved and often coloured, and sometimes further adorned with tiny carved medallions of figures, fruit and flowers. Under Louis XVI. the subject of the paintings also underwent a change. Rusticity became the order of the day, and the grandest ladies of the land played at rural life in the park of Trianon, led by the Royal milkmaid. The fan of that period often bears pastoral scenes; the pæan of simple, homely life is sung to the chords of the be-ribboned lute; the fan itself is hung with ribbons. "Oh happy people, who if bread should fail them, can satisfy their appetites with cake!" Presently we see the fan appearing in an altogether new character, catering for the taste of the general public as satirist and lampoonist; but the satire is of a vastly different kind from that which gave birth to the quaint "Cabriolet" or double-tiered fan under Louis XV., and which merely ridiculed in dainty fashion and without *sous-entendu* a passing mode. Thus dawned the era of the popular fan at popular prices! Its object was avowedly a political one. Free allusion was made to passing events in France and in Europe, not only pictorially, but in appropriate verse. Each succeeding episode in the private life of the Royal Family was recorded, and the Court was criticized in terms of open disrespect. In the attitude of the fan we read the



No. II.—LOUIS XVI. FAN, BELONGING TO S. A. R. LA DUCHESSA D'AOSTA growth of that democracy that was to sound the death-knell of the Monarchy.

A fan which had a certain vogue was issued in connection with the famous Diamond Necklace affair. It represented Cagliostro receiving Cardinal de Rohan and Mlle. de la Motte. Another vignette shows us Cagliostro in prison, holding the hands of two persons, presumably Marie Antoinette's valet and Mlle. Gay d'Oliva, who is said to have on more than one occasion impersonated the hapless Queen. The plain cedar-wood fan now also made its first appearance, its only merit being its solidity. It was strung with ribbon, and in one instance it bore the medallion portraits of Louis XVI. and Necker; under the latter were the lines, "Jours de la gloire les hommes commencent à te connaitre." A somewhat sarcastic comment on the value of human appreciations.

A particularly interesting fan was one printed to commemorate the summoning of the États Généraux in 1789, and decorated with portraits of the King and Necker. After praising the former as "le bon roi" and Necker as "ce grand homme de bien," the writer of the verses sounds the note of warning to the hated and despised aristocracy and clergy :—

"Les nobles et plus d'un prélat,
Ne voudraient point du Tiers État,
Quoi faire de cette roture ?
Elle est faite pour obéir
Trop heureux de nous servir ;
Et c'est à titre de Nature
Oh quels fous
Mais très fous,
Voir ainsi leur semblables,
Prouve leur esprit admirable."

The verses (of which there are six) end thus :—

"Un grand cœur
La valeur
La Bonté, la Sagesse,
Sont les *vrais* titres de Noblesse."

These fans were designed for the use of the populace ; they were ill drawn and badly printed on coarse paper, the sticks being of plain wood. The fan as used by the ladies of the court and society was still an emblem of the pretty artificiality, the dainty luxury and the gossamer delusions which were cherished in spite of all warnings ; it was destined to perish also in the general upheaval of human passions.

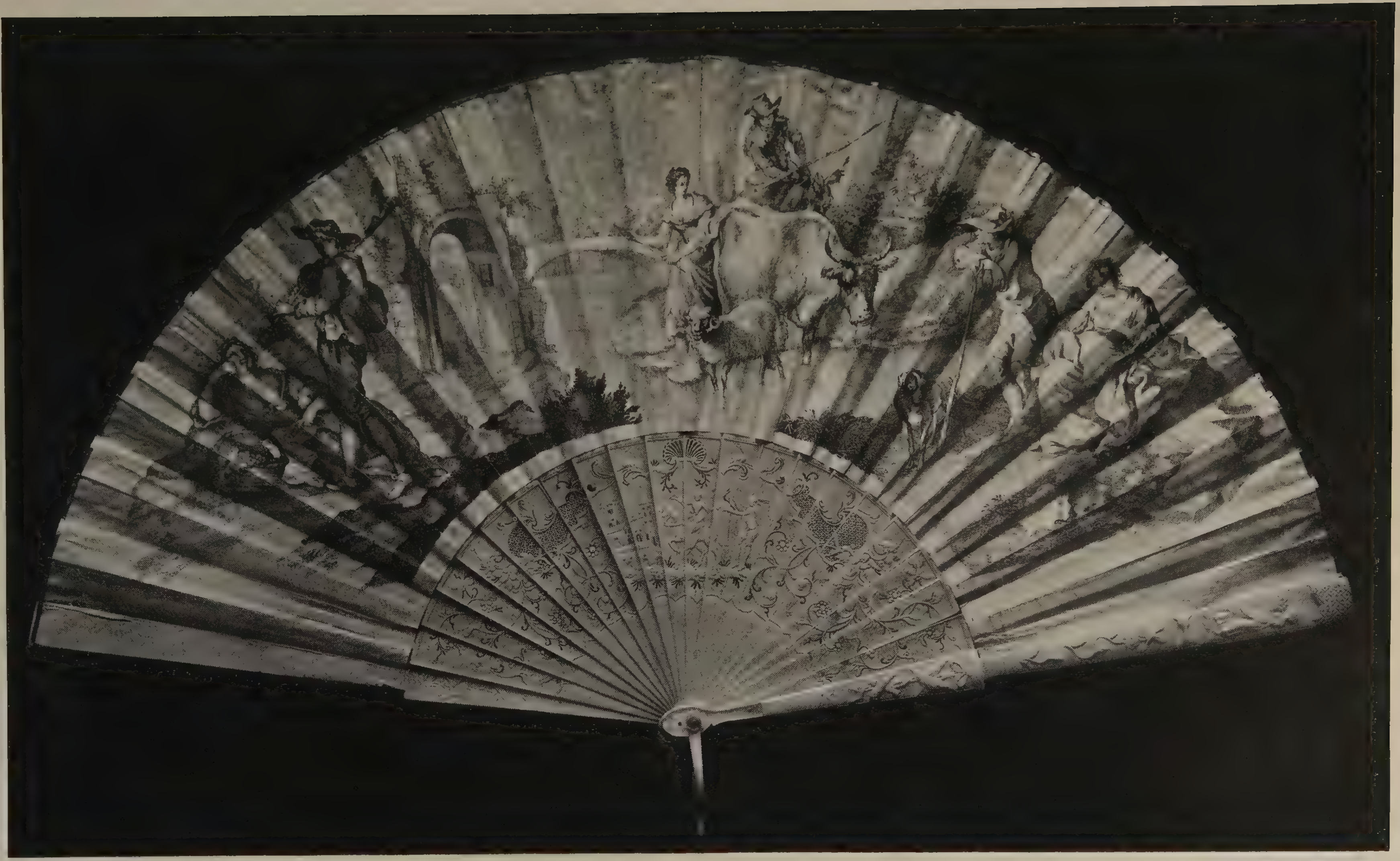
A pathetic souvenir of these troublous times is the Royalist fan issued as a counter manifesto by the loyal subjects of the crown. It is a pretty device, half mourning, in grey, black and violet, with an elegant pailletted design, and bearing this inscription embroidered on a purple band: "Lâche qui t' abandonne," above medallion portraits of the King and Queen. It was the last rallying cry of the defenders of a lost cause.

And now we come to the darkest phase in the history of the fan. The fan of the Revolution has a sinister signification. Imprinted with Phrygean bonnets and Republican symbols it was carried in the hands of the savage votaries of the new gods of Liberty and Equality, and typifies that lust for blood amounting to madness which made of France one huge shambles. And wherever we look we find the fan is stained with blood, for tradition has it that Charlotte Corday carried a fan in one hand, while with the other she stabbed Marat.

Meanwhile what had been the fate of the fan which was a work of art as well as the daintiest adjunct to feminine fascinations? The answer is exile for those whose owners were fortunate enough to escape with their lives and portable property. At the present day we find French eighteenth century fans scattered all over Europe, and in all notable collections royal and other. What strange tales of human vicissitude could these fans unfold to us! Looking at them we think of the tragedy underlying the gay surface, of the tears which succeeded laughter and light-hearted joy that was extinguished in the horrors of despair. The fan possesses human significance in so high a degree that it seems almost as if it were itself endowed with the vital spark.

The fan of the Empire is the *parvenu* glittering in newly acquired gauds. It has no dignity of tradition to uphold, it is a little upstart without a past, and perhaps no future, and it typifies the uncertainty of its existence by the choice of cheap ornament on the nothing-to-lose principle. It finds some vague and glorifying connection between its own being and that of the heroes and heroines of antiquity.

The name Republic is this time the connecting link between the epochs of history, which, like the ages of man, precede each other from birth to decay in one unvarying sequence. Greek pillars, and the bay leaves which adorned the brows of Roman senators and emperors, crop forth in confusion. Napoleon is a second Julius Cæsar with the world for his footstool. For a few short years the illusion lasts, then vanishes in the smoke of the battlefield, and the fan, spoiled of its dignities, goes about henceforth wearing the plain habit of the bourgeois. It was then that it lost all originality as far as our Western civilisation is concerned, and it became merely a pale copy of by-gone modes. Fallen from the heights of power the fan has never regained its former place, and to-day it is still fulfilling a modest servitude. As we write this to our ears comes a faint, confused murmur of many sounds, a string of

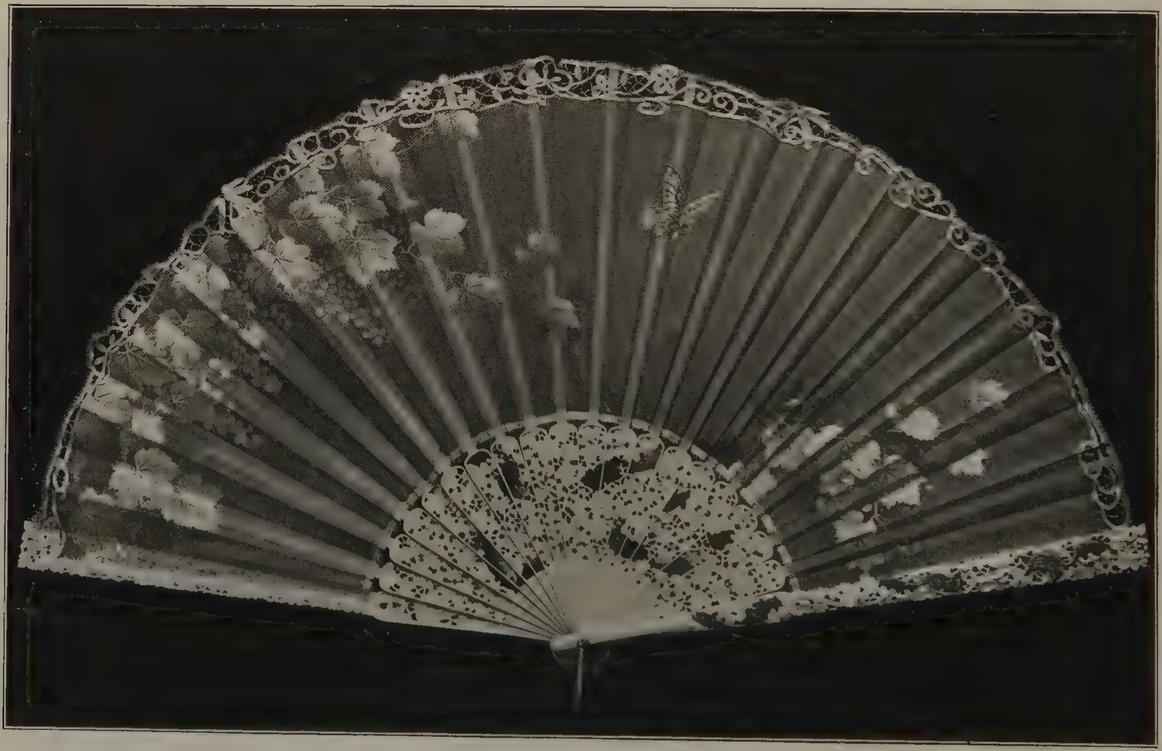


No. III.—EIGHTEENTH CENTURY FAN, BELONGING TO S. A. R. LA DUCHESSA DI GENOVA cadences, a chromatic harmony ascending and descending, swelling and dying away, and we fancy here and there that we can discern strange notes of music and the clash of cymbals, the shrill plaint of the pipes, the soft twang of the guitar, and the muffled roll of the drum. This medley of harmony and dissonance, to which we are listening, is the language of the fan. It speaks to us in many tongues, as did the ancient people dispersed and put to confusion after their bold challenge to the reigning Power of the Universe. Egyptian, Persian, Greek, Latin, Chinese, Japanese, Sanscrit, and in nearer civilisation, Spanish, Italian, French, English, what you please, for it belongs to all races and to all creeds, and acknowledges equal rights in the joy of living to Christian, Pagan, Buddhist and Mohammedan alike.

The versatility of its moods has always been incalculable, and in principle it has always worn the coat of a chameleon; therefore from its birth, where and when no man knows, it was well equipped to become one of Love's recognised messengers. In the flutter of a fan was to be heard the rustling of Cupid's wings, sighs and laughter, and all the notes in the scale of sentiment. At one moment it dazzled by its sparkling sallies, at another it thrilled with its seductive murmurs. In its mistress's hands the fan of olden days, beautiful and elusive, was a power for joy or woe, and the interpreter of every caprice. In the days of telephones and type-writers—the unlovely present days—the fan, a pale ghost of its former self, still claims lovers, and among them there is more than one who with the aid of brush and pen is seeking to refresh its beauty and to redeem the lustre of its charms. In this treatise on fans of olden days special reference to the work of modern artists might seem out of place. In these pages we have confined ourselves to a brief survey of the career of the eighteenth century fan, which constitutes perhaps the most fascinating epoch of its existence, for it had never before, and has never since attained to so subtle an embodiment of the spirit of the times, and the characteristics of social and political life.

In the fullest sense of the term the fan then fulfilled the destiny of its birth, cradled in the myths of antiquity, to be an emblem of all those mysterious and conflicting influences that build up kingdoms and nations, and form races and individuals, and that are welded by the force of human passions.

For the description of some of the fans we are indebted to Lady Charlotte Shreiber's collection of foreign fans.



No. IV.—MODERN FAN, BELONGING TO QUEEN MARGHERITA OF ITALY

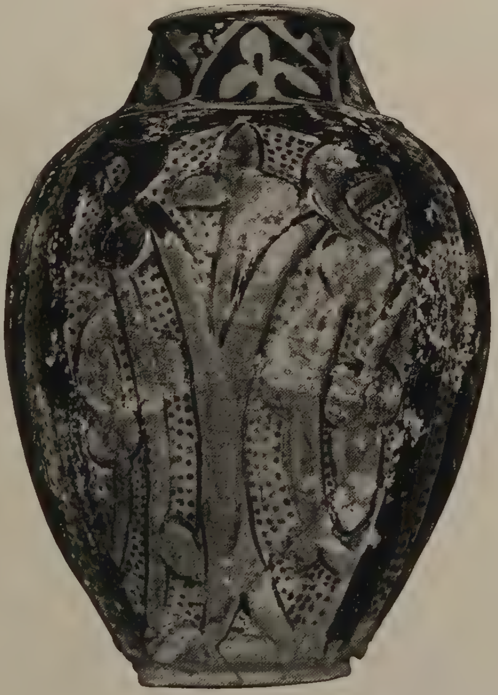
Pottery and Porcelain

LUSTRE WARE AND THE GODMAN COLLECTION

BY MRS. F. D. GODMAN

The Persians have for upwards of two thousand years been celebrated as an artistic people, and in the sculptured ruins of the magnificent palace and citadel of Cyrus, in the great hall of Xerxes, hewn out of the rocky slopes of Persepolis, and in the remains of the palace so wantonly destroyed by Alexander, we have ample evidence of the high pitch of cultivation they had reached.

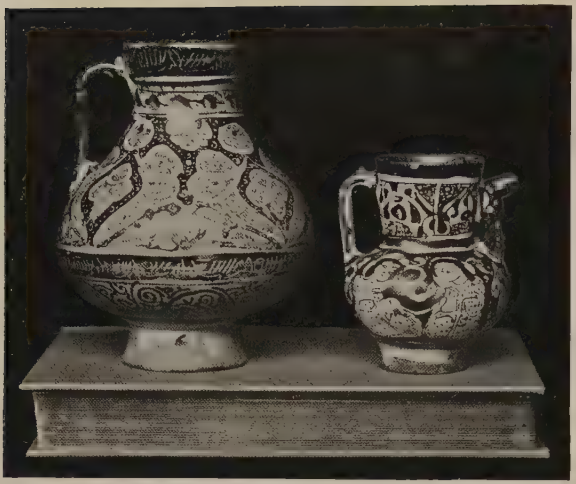
From the vast size of the buildings and the wealth of ornament yet remaining, we realise that the architects and artisans of those days were capable of devising and executing works more stupendous in size and elaborate in detail than any undertaken in more modern times. That the art of Persia was affected by her conquests in Egypt cannot be doubted, but of the period immediately following the invasion of the Romans and Arabs, we have very little information, and it is not until the eighth and ninth centuries A.D. that we can turn to the journals of travellers for definite accounts of their skill and enterprise. The manufacture of earthenware, coloured and glazed, probably descends from pre-historic times, but of the *faïence à reflet*, or lustre ware, we have no mention till the ninth century, the earliest known dated pieces being those said by M. Saladin, who is probably better acquainted with Northern Africa than anyone else, to exist in the big mosque at Kairouan in Tunis. He describes them as square earthenware tiles, ornamented with designs and inscriptions in metallic reflet, relating that they were presented to the Mosque by Ibrahim Ahmed ibn el Aglab, Emir of the Caliphs of Bagdad, A.D. 864-875. Here, perhaps, we have indications that the manufacture of this ware originated not, as has been till recently supposed, in Persia, but either in the valley of the Euphrates, or possibly, as Syria was then subject to Egypt, on the banks of the Nile.



No. I

In the ruins of Fostat, or old Cairo, which was destroyed A.D. 1168, M. Fouquet has been excavating for seventeen years, and has discovered a large number of fragments of faïence of all kinds, including some of metallic lustre ware. The presence of cockspurs and clay tripods used in firing pots proves that the pieces were of local manufacture. Two complete specimens have been found, one with an illegible Arabic inscription on the outside, while the word Allah is repeated thirteen times on the inside; the other, a plate, ornamented with a hare. A fragment, also with a hare, has the Arabic inscription: "Made at Cairo in the year." Unfortunately the date, which would have forged a valuable link in the chain of evidence, is missing.

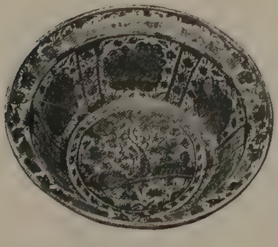
In A.D. 1035 a Persian traveller, Nassiri Khosrau, noted lustre ware in the bazaars of Misr, as Fostat was then called, and his description, translated by M. Schäfer, is as follows:—"On fabrique à Misr de la



No. II No. III

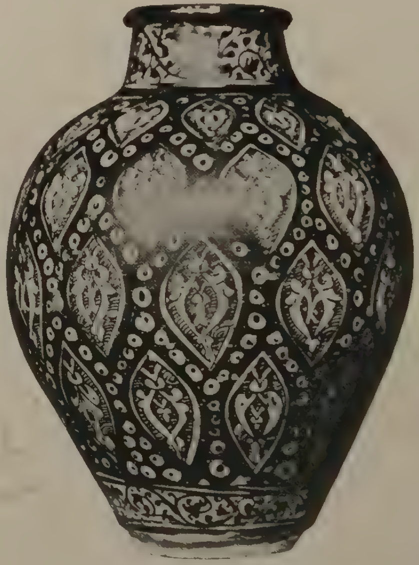
faïence de toute espèce ; elle est si fine et si diaphane que l'on voit à travers les parois d'un vase la main appliquée à l'exterieur. On fait des bols, des tasses, des assiettes et d'autre utensils. On les décore avec des couleurs qui sont analogues à celles de l'étoffe appellé bougalemoun, les lances changent selon la position que l'on donne au vase." For some time this description of translucent pottery found no counterpart, but by great good fortune M. Fouquet eventually unearthed a little bowl, exactly corresponding to it. From Nassiri Khosrau's minute account it seems unlikely that similar ware was then known in his own country.

About three years ago the Armenian merchants of Paris simultaneously offered for sale vessels of coarse white earthenware with a transparent siliceous glaze, frequently terminating in thick, greenish drops. A piece described by M. Migeon of the Louvre as most remarkable, has the design in purplish brown lustre, with highly raised blue ornaments and inscriptions in archaic writing, the glaze slightly defaced by the chemical action of the soil, the ornament much in the style of pieces from Fostat and Persia, but altogether considerably coarser in manufacture than those from the latter country. From the figure and description of the above it would appear that No. i. of the Godman collection is a very fine example of the sort, the raised design is in blue, the lustre ruby-red. For some time the source of these vessels remained unknown, but eventually the Turkish Government traced it to Rakka, in the valley of the Euphrates, between Bagdad and Aleppo. We have now seen that lustre ware was widely diffused, but it yet remains to be proved whether the art of manufacture was known to the Persians previous to their occupation of Egypt, or whether they acquired it there. Of the Godman collection by far the larger number of pieces are undoubtedly of Persian origin. Among the best known sources are Nishapur, Kerman, Rhages, etc.



No. IV

Rhè or Rhages of the Apocrypha is first mentioned in the second century B.C. in the Book of Tobias as the city to which he sent his son Tobit, accompanied by the angel Raphael (who appeared to him as a man), to fetch the ten talents of silver left in the house of Gabael. It was the capital of a province of that name, and the birthplace of Haroun al Raschid, said by ancient writers to be one of the most flourishing cities of the East. Rhages was, however, subject to frequent invasions of the Mongol hordes, and was destroyed A.D. 1027 by Mohammed Ghuzni, A.D. 1221 by Ghenghis Khan, and again by Timur, A.D. 1404. Though always rebuilt somewhere near its former site, the circumference of the city was gradually reduced, and it is from the *dèbris* of the ruins of these outer and older sites that numerous fragments and vessels of lustre ware, with two wastrels spoilt in firing, have been found, thus showing that they were of earlier date than the thirteenth century, and of local manufacture.



No. V

Nos. ii. and iii.* are among those unearthed at Rhages; the design of No. ii. is brown, with blue bands and gold and ruby-red lustre. No. iii. in golden lustre only.

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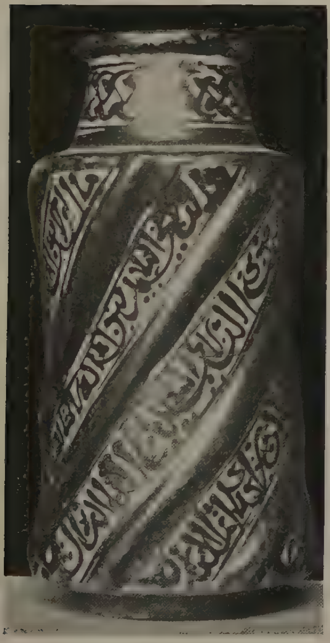
* Major Sykes and his sister, who recently travelled in Persia, allude to the beautiful lustred fragments and tiles that they found among the ruins of Kerman. A vessel showing a human figure they describe "as of surpassing magnificence."

No. VI

One of the earliest accounts of the manufacture of porcelain is given by Suleyman, who travelled in China in the ninth century, and who describes it as a very beautiful, hard-ringing, vitreous ware, but whether from accident or design the kaolin or clay used by the Persians produced a soft, dull-sounding paste, called earthenware or faïence. It was composed of sandy, white, argillaceous earth, and an alkali or flux, varying in proportion so as to produce pieces differing in degrees of fineness. This paste was covered with a vitreous glaze, formed of siliceous sand mixed with an alkali, potash, or soda, occasionally with the addition of a metallic oxide. In the process of fusion the glaze frequently ran down and accumulated in large, glassy drops at the base of the object. The decoration or reflet was in different colours, varying from gold to ruby and brown, and composed of metallic oxides, alloys of gold, silver, tin, etc., and was usually applied on a white or blue ground, and, at a later date, yellow, sea-green, or pale blue were used.



No. VII

We cannot dismiss the subject of the geographical distribution without alluding to the Chinese influence visible on a few of the Persian pieces of the fourteenth and fifteenth centuries at a time when Chinese porcelain was held to be typical of the highest form of excellence. The Chinese artisans, who had been imported by Ghenghis Khan, and again later during the reign of Shah Abbas, may have imparted some of the mysteries of their art to the Persians, or else the latter imitated the Chinese, as we occasionally find pieces with Chinese marks and inscriptions, or simulated Chinese writing, but only those relating to the latter class are represented in this collection. The presence of indigo blue instead of the beautiful *lapis lazuli* blue, called by the Persians "lageverd," said by them to be found in Persia only, is another Chinese characteristic.

No. iv. is typical of Chinese and Persian art united; the outside in *lapis lazuli* blue is decorated with sprays of golden flowers; the white interior has indigo blue ornaments with golden designs alternating and superimposed. The style of decoration was doubtless modified by the religious feeling of the period, for, in all countries and at all times, the early history of religion and art went hand in hand.

No. VIII

Originally the people of Persia were worshippers of the god Hormuzd and followers of Zoroaster, but after the Arab conquest A.D. 661 their religion was subverted, and Mohammedanism, afterwards diverging into two sects, that of the Shiites and the Sunnites, took its place. The tenets of the latter were very strict, and the representation of forms was strongly discouraged. The Shiites, to which sect the Persians belonged, were more liberal in this particular, but as we so constantly see animals and human figures on the earlier pieces coming from both Sunnite and Shiite strongholds, we can only imagine that in the interest of art they were at first allowed considerable license in this particular. Later the figures disappear, and the ornaments are almost entirely geometrical

No. IX

(No. v.) or floral, the latter frequently arranged in the beautiful flowing designs known as arabesques. Occasionally religious fanaticism was carried to such an extent that representations of figures and birds have since had the heads erased with a sharp instrument, or a line drawn across the throat, thus signifying the horror of the sin committed by their forefathers.

There seems but little doubt, therefore, that pieces representing living forms are among the oldest. Albarello (No. vi.), in beautiful golden lustre, is one of the finest examples yet discovered. Nos. ii. and iii. belong to this period, and were also unearthed at Rhages, as previously mentioned.

Previous to the fifteenth century vessels may (as seen in No. ii.) or may not have decoration in blue as well as in lustre, but it is somewhat uncommon. Entirely blue pieces with designs in lustre are exceedingly rare: two in the South Kensington Museum, celebrated as the Falkner vases, with an Arabic inscription on one and designs of storks upon the other, and two Albarellos or Drug Pots in this collection, one with raised ribs (No. vi.), the other with painted bands simulating them, are perhaps the only known perfect pieces. The two former have been termed "Siculo Arab," owing, presumably, to their having been purchased in Sicily, as no traces of local manufacture have as yet been found there. Inscriptions are not infrequent, and upon a bottle belonging to Mr. Godman are the words: "I am wandering in the desert, separated from my well-beloved. I write these words upon this gourd that they may be a remembrance of me in the year of the Hegira, A.H. 609-A.D. 1231." This is the earliest dated piece in the collection, but those figured above should be of far earlier manufacture.

During the fifteenth century geometrical and floral designs supersede the human figure; blue is frequently used for panels (No. viii.), or forms the exterior ground-colour of many white-lined vessels. A blue Albarello, with golden peacocks figured by Mr. Wallis, is probably of this period, and other coloured grounds are now seen; the lustre of those in green and yellow is invariably very fine. The interior, unless overlaid in lustre, is usually white, ornamented in gold or brown. The flowers most often represented are poppies and iris, while cypress trees, rivers and bridges form part of the landscape.

During the reign of Shah Abbas the manufacture of *faïence à reflet* reached its greatest height. The paste and glaze were finer, the variety of form and diversity of design were unsurpassed, and it is believed that soon afterwards the art declined, and has never since been successfully revived. Beautiful as these shaped pieces are, they can have formed but a very small part of the manufacture of lustre ware, for its chief use was in the decoration of tiles and the adornment of mosques and shrines, public and private

No. X

buildings. To a race so prodigal of splendour, a medium so capable of quickly producing the richest effects, must have appealed enormously, and the many specimens yet existing prove the lavish way in which it was used.

The designs upon tiles show that they were apparently subject to the same religious influences as the vessels; first, we have the small star and cross-shaped ones, with figures in lustre, usually with a geometrical border or fictitious Arabic writing in blue superimposed, or else designs typifying some belief, hares, for instance, signifying long life, or illustrating legends such as that of Bukrau Gwr, who, wishing to enhance his skill in the eyes of his favourite wife, whilst out hunting one day saw an antelope scratching his ear. He bade his wife see if he could not transfix both foot and ear with his arrow, and, bending the bow, accomplished the feat; but on his wife expressing but little admiration, and coldly saying, "practice makes perfect," he promptly divorced her.

Succeeding these are the larger star and cross-shaped tiles, decorated usually with brown, gold and ruby lustre only, mostly conventional in design, and showing a border with an inscription from the Koran. On one is written, from chapter xii.:

> "In the name of God the Compassionate,
> The Merciful; He is God,
> God the Eternal.
> He begetteth not nor is begotten,
> Nor is there one like unto Him."

Added thereto is the formula and the date, the month Moharran A.D. 661-A.D. Nov. 1262.

No. ix., with a herd of antelopes, is of this class, and is probably from the great mosque at Veramin, which succeeded Rhages as one of the most important towns of the East. Another class, and possibly of later date, is composed of tiles with raised inscriptions and decorations. On the white ground is usually a minute design in brown or golden lustre, with a larger pattern in turquoise blue, and superimposed are highly raised inscriptions and decoration in *lapis lazuli* blue. Another, which is composed of three tiles, has the word "salaam" repeated at intervals.

Major Sykes mentions some tiles of this description found at Kerman, and they are said by Mr. Reed, of the British Museum, to be the finest yet known. A raised frieze was not uncommon, and the casings of pillars and framing of doorways are also to be found.

On long tiles, imitating the form of an archway, called a Mihrab, such as No. x., which is gorgeous in gold and iridescent green, we have raised inscriptions from the Koran. The Mihrab is actually a recess in the wall of a mosque facing towards Mecca, and practically represents the east end of our Catholic churches. An immense doorway, said to have been stolen from a mosque, was recently brought to London and offered for sale at the modest price of £30,000, but finding no purchaser, has since been removed to Paris. As it is forbidden by the Persian Government to send works of art out of the country, smuggling had to be resorted to, and the pieces were, it is related, successfully introduced into Europe among the Shah's luggage. The packing and unpacking of such gigantic pieces is attended with serious risk, and it is to be hoped that a resting-place for this fine specimen may be found before great damage occurs.

Although this slight attempt at tracing the history of *faïence à reflet* forces us to the conclusion that Persia was not necessarily the home of the art, with the exception of No. i. all the pieces here represented are of Persian origin. Of recent years but few have been obtained, but it is worthy of note that the latest purchase (No. i.) may some day prove to be of the earliest origin.

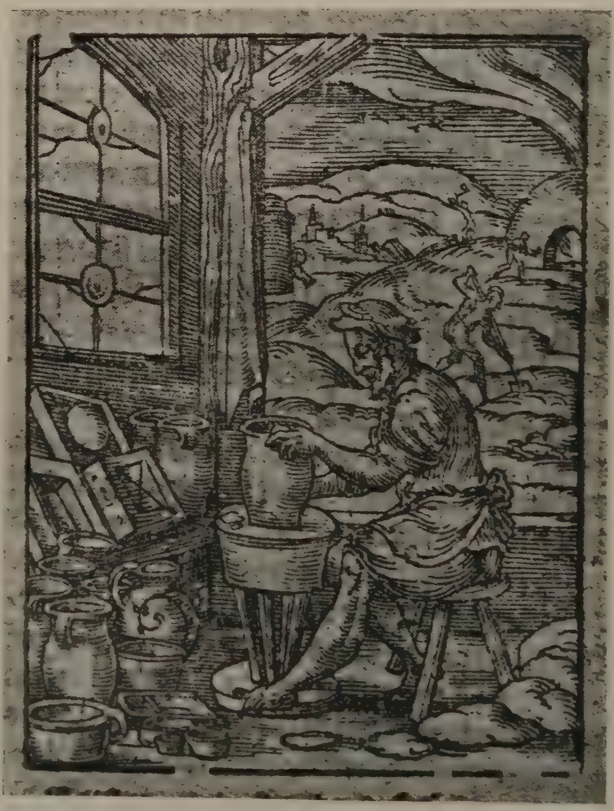
The Godman collection has been formed during a period extending over thirty-five years, and has mainly been acquired piecemeal, but a very welcome addition was made after the Paris Exhibition of 1888, when the Richard collection was offered for sale, and the greater part of the faïence was then obtained. M. Richard was a French physician, residing at the Court of Persia, and having married a lady of the country, and adopted the Mohammedan religion, was possessed of exceptional opportunities for collecting beautiful things, including armour, carpets, faïence, etc., and the sale of which was the means of greatly enriching both the Godman and South Kensington Museum collections.

Old Books

A CERAMIC LIBRARY
BY L. SOLON
PART II.

Owing to the intense interest suddenly awakened by the discovery of the dainty and bewitching terra-cotta figures of Tanagra, the literature of classical ceramics has developed a new and very prolific branch. The handsome volumes that Heuzey, Fröhner, Lécuyer, Kekulé, Furtwängler, and many others, have devoted to the greater glory of the graceful creations of the Hellenistic coroplast, while revealing to the antiquarian world a hitherto unsuspected side of the plastic art of the Greek, have also added to the library some of its more attractive adornments.

Between the times when the Greek and the Roman potters had ceased to produce their noble painted vases and graceful terra-cottas and the days when the fanciful productions of the faïence and porcelain maker made their tardy appearance, stretches a long roll of centuries, the interjacent space being represented by a blank in the chronology of fictile art. These were the dark ages; the general histories have to pass them over without comment.



THE GERMAN POTTER
FROM SCHOPPER'S "BESCHREIBUNG ALLER KÜNSTE . . . 1568"

It must be recollected that the growth of ceramic literature dates as it were from yesterday, and that many chapters have still to be added to an incomplete tale. The first attempts at setting into order the speaking evidences of the march and progress of the potter's art bequeathed to us by all ages and nations, have been very late in coming. It was only when the rapid formation of collections exclusively composed of ceramic objects had rendered such compendiums of knowledge indispensable, that general histories began to be compiled by competent and painstaking specialists. Brongniart and Jacquemart in France, Marryat and Chaffers in England, turned the first sod in that untrodden field of learning. As a matter of course, their provisionary work had to be remodelled, amended, and enlarged, in accordance with the constant advance of modern studies, but it cannot be denied that the efficiency of the services they rendered in their time has never been eclipsed by what we owe to the achievements of later historians.

Simultaneously with the production of Guides to collectors and Handbooks of universal information, detached monographs dealing with one particular centre of manufacture, were indited and issued by many an amateur deeply conversant with the subject he had chosen to treat. The aggregate of these monographs constitutes, in some respects, the most essential portion of a ceramic library.

If a topographical map of Central Europe were to be drawn for the special purpose of showing the places in which the pottery of the locality has been made the object of historical publications, a look at such a chart would make us realize the ubiquity of the ceramographer and the wide area covered by his labours.

The French monographs exceed in number and importance those published in other countries. In point of completeness and reliability, as well as of sufficiency of excellent illustrations, the works of Dubroc de Ségange, A. Pottier, B. Fillon, may have been equalled by authors of other nationalities, but they were never surpassed. They gave the signal for the appearance, on all sides, of a host of local histories of more or less ambitious scope. So abundant have they become that it is a fair question to ask whether there still remains in France a single pottery-making district, however remote and obscure, which has not had its vicissitudes recorded by a devoted historian. In my catalogue alone I count over 130 books and pamphlets, each treating either of an independent manufactory, or of the various productions of a particular region; this figure does not include the works entered under the heading of "Special classes," to wit, Henri deux and Palissy ware, Manufactory of Sèvres, Patriotic faïence, and others.

Italy may justly claim to have contributed to the section the first monograph ever written in any language. It is the little volume of Passeri, *Historia della majolica fatta in Pesaro*, printed at Venice in 1752. A book that speaks of the departed arts, once the glory of his native land, will always be welcomed by the Italian reader. Although the study of foreign ceramics never possessed much attraction for the collector—no book of general information worth mentioning has ever been published in Italy—learned writers have not neglected to compile for his benefit the ancient documents relating to the bygone days of the national factories of majolica and porcelain. Their interesting annals have been duly recorded, but, usually, in the form of a modest pamphlet or plain volume of no artistic pretensions. There is no lack of important and costly works in which the masterpieces of Italian majolica are adequately illustrated; but like those of C. Delange, Drury-Fortnum, Meurer, etc., they have all been published abroad.

England comes forth with a small but excellent series of monographs in which her chief centres of production are exhaustively dealt with. If the date of their publication is somewhat later than that of their foreign forerunners, if they are still far from approaching in number those printed in other countries, it may be said to their credit that none of them treats of a subject unworthy of the trouble taken by the writer. Worcester, Derby, Bristol, Leeds, the Staffordshire Potteries, and a few minor factories have, in turn, engaged the undivided attention of enlightened historians who, like W. Binns, J. Haslem, H. Owen, A. H. Church, W. Bemrose, F.S.A., and many others, were exceptionally qualified by previous study to bring to a felicitous end the task they had undertaken. In no other instance has the fame of an individual potter received such a glaring consecration from the number and the superior treatment of the artistic publications treating exclusively of his life and works, as in the case of Josiah Wedgwood. England has known how to show herself grateful for the glory that his genius has reflected upon the whole nation.

Germany has contributed a goodly number of volumes, some of them richly illustrated, and of great importance to the history of the potter's art in the empire. Other European countries have supplied, in various proportions, many additions to this division of the catalogue.

Although Oriental ceramics are seldom treated in the form of a monograph, the beautiful works published in several languages on the ware of China, Japan, Persia, Egypt, etc., may be ranged in this class. They constitute in it a special section which yields to no other in excellence and interest. The works of Dusartel, Grandidier, Bowes, Morse, Wallis, Bushel, etc., contain all the information available on the subject to which they are devoted, and each of these volumes is printed in a splendid style.

References to catalogues of ceramic collections play an important part in the study of the art; this portion of the library may be indefinitely extended; ever to complete it seems to be almost impossible. From the catalogues of the public museums we learn where we may find the finest examples of all classes of ware, permanently exhibited for the satisfaction of our curiosity and the benefit of our instruction; from those issued by private collectors we obtain an insight into accumulations of treasures, that we may never have an occasion to visit and examine; lastly, in the catalogues of sales we find the valued record of many an object of paramount interest which appeared on that occasion, but all traces of which are now lost for ever.

Among the catalogues "raisonnés," provided by the national and local museums, some are so carefully indited and annotated that, in their sober epitome, the student may find better assistance than he could obtain from many a ponderous volume painfully exhausting the same subject. In respect to the illustrated descriptions of private collections we need only say that the proud collector, anxious to dedicate a condign and perennial monument to the glory of the assemblage of marvels he had succeeded in bringing together, has often lavishly united in its completion the most costly resources of the printer's and the engraver's arts. It would be difficult to name any work displaying a higher degree of technical perfection than the catalogue of the Spitzer's general Collection, and that of Mr. T. Walters' collection of Oriental ceramics.

Much information, which could not have been obtained from another source, has been supplied to modern historians by the trade catalogues issued by the ancient manufacturers of pottery and porcelain; those published at the present day are destined to render the same services to the historian of the future; a special place in the library should, therefore, be reserved to the recent publications of the trade, however insignificant they may appear.

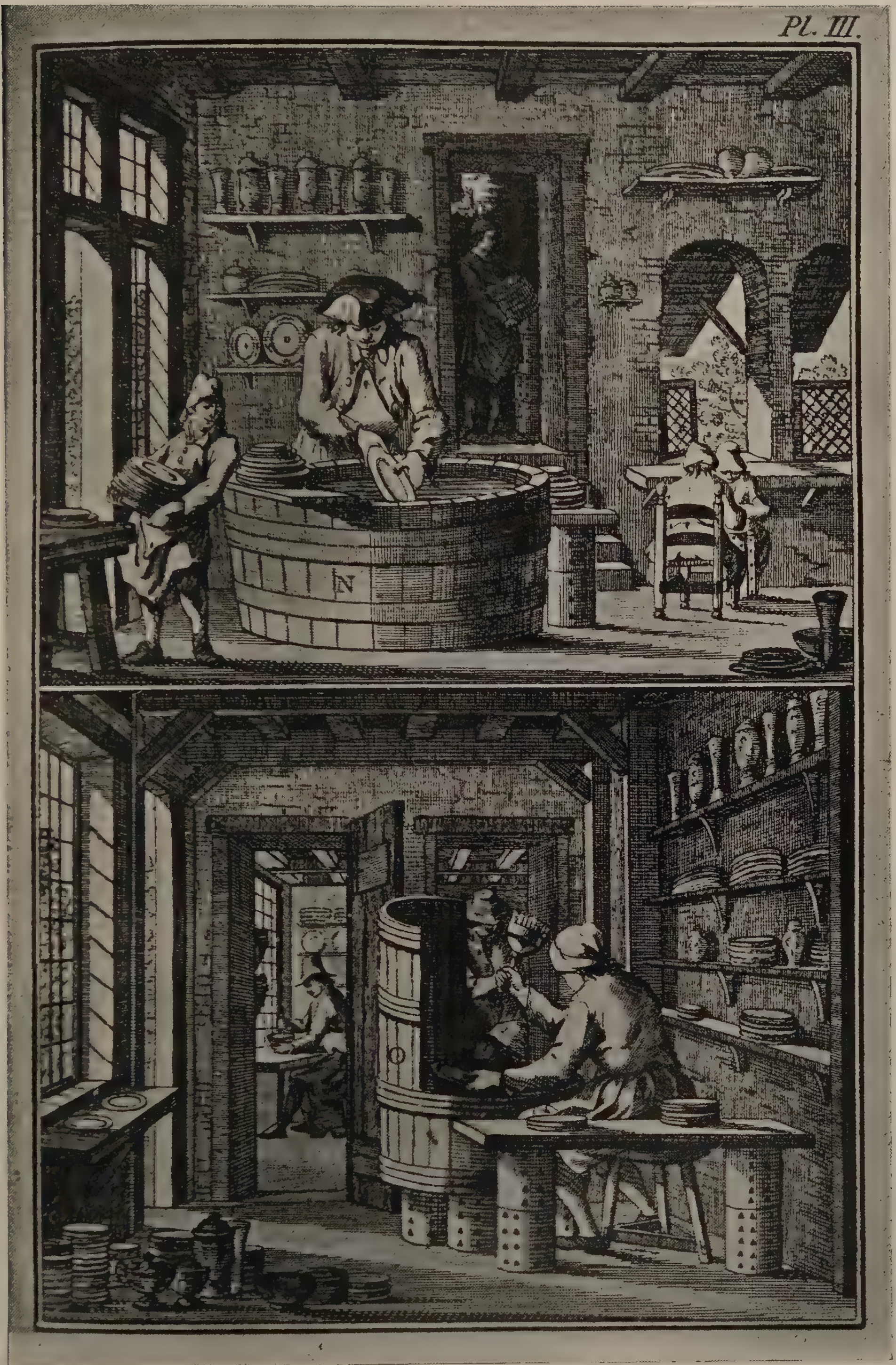
Happy the patient ferreter of the book-stall on the market-place who chances to drop upon a copy of the once numerous price-lists of the old French and German manufactories; a few of these unprepossessing pamphlets may have drifted in such out-of-the-way nooks; the regular book-trade knows them no more.

In England Josiah Wedgwood, who understood the commercial importance of a widely circulated catalogue, caused many editions of a well-classified and described list of his productions to be printed in several languages. The first edition in English, 1773, 12mo, and the one in French, 1774, 8vo, have fortuitously come into my possession; but I would not undertake to get duplicates of them, while the editions which were issued in succession, the later in 1786, with three charming plates of jasper ware, were, comparatively, easily obtained. I have added to the above, the various papers and addresses written by Josiah Wedgwood, but I never had the good fortune of meeting with a copy of the catalogue of the dinner service executed at Etruria for the Empress of Russia.

His example was followed by some of his contemporaries. The Leeds and the Don Potteries, Whitehead of Hanley, Tassie, and other manufacturers added copious illustrations to their price-lists. The catalogue of inlaid tiles published by Herbert Minton in 1844 should be considered as a historical document. It is, so to speak, the certificate of birth of a branch of the ceramic industry which was to reach, in a few years, a most extraordinary development.

One might be surprised to hear that pottery literature is not altogether deficient in comic and diverting elements. As a matter of fact each section is enlivened by a number of volumes of a purport sufficiently ludicrous and extravagant to supply a merry contrast to the dryness of too much technical reading. We have the pamphlets of the unrecognised genius, containing the account of startling discoveries, which are only waiting to be tried in the practice to revolutionize the whole course of manufacture. An Italian collector has indited an essay to demonstrate that some Greek vases in his possession were painted by the hand of Apelles. In the fact that the paintings of his vases are unfinished and bear no signature, he finds the confirmation of his attribution. Has it not been handed down to us by the classical authors that the master never signed a piece which was not perfectly completed? A Portuguese statesman has elaborated a substantial quarto to make it known that the wall tiles he had discovered in a convent, lost in the very heart of the country, were all the actual work of Raffael. The secret was always kept by the monks, for they feared that these tiles might be taken from the convent if their immense value was ever suspected. We may smile at the innocent venture of the tyro in ceramics, who, with the assistance of a few standard works that he could not master, has pretended to make clear to all a subject that he did not understand himself; and we may sneer at the transparent wiles of the impudent trickster who has never hesitated to fabricate the evidences he produces in support of his untenable theories.

It is, however, in the practical effusion of the rhymer, in the flowery poems which celebrate the potter's art, that we may look for a genuine display of transcendental absurdity. The poet's corner is well stocked with grotesque lucubrations, all the more comical that the writer was evidently unconscious of having deserved from us anything but unmitigated admiration. Difficult as it be to make a choice, I might, however, recommend Lidstone's *Londoniade*, Hanley, 1866, as surpassing in inanity all other performances of the same order. Doggerels as bad as those in which he chaunts the praises of about eighty manufactories of Staffordshire may have been made, but I do not think the like of it has ever been put into print. I shall also mention *Le potier de Rungis*, Paris, 1866, the autobiography of De Monestrol, a most eccentric character who set his pride in living again the life of Palissy, starting experiments in a lonely village to discover anew all the secrets of the art, refusing all assistance, and happy when he could, at last, write that he had gone through the same crushing ordeal as the hero of his demented cogitations.

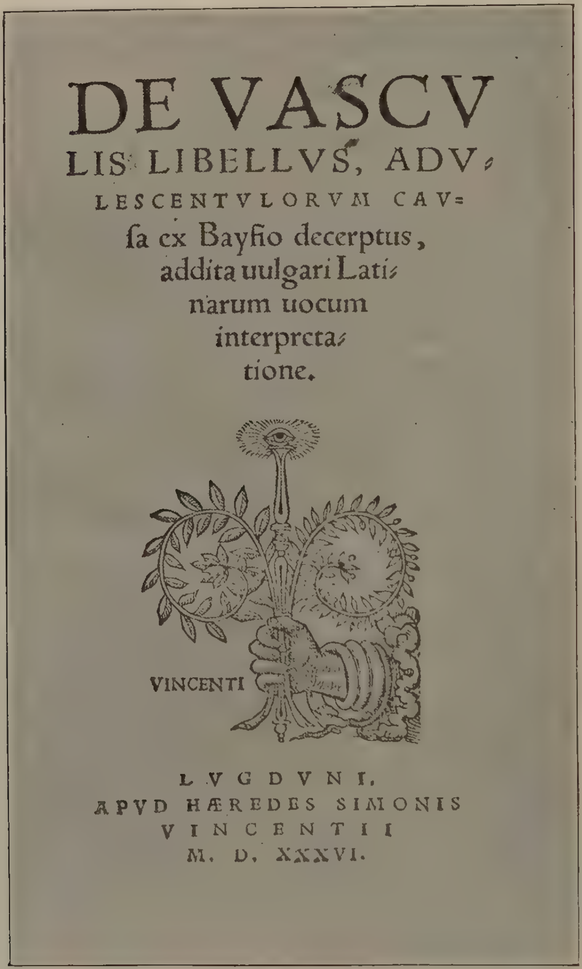


THE DUTCH POTTER
FROM G. PAAPE, "DE PLATEELBAKKER, 1794"

Trashy and useless as they may be considered, the works of fancy must, nevertheless, enter in the composition of the library. When a collector is limiting his scope to one speciality, he cannot afford to reject anything. My catalogue, which comprises now about 3,000 numbers, would never have reached that figure if I had restricted my choice to truly remarkable and commendable books. The most ridiculous pamphlet has a part to play in the whole scheme. To discard them all as unworthy of the subject, would be tantamount to deleting from Shakespeare's plays the coarse and vulgar sayings of the knaves. I confess that I have often found a few moments of welcome relaxation from the monotony of regular study by taking an occasional dip into such printed oddities as a less indulgent critic might condemn as altogether despicable and worthless.

It will be noticed that I have so far passed under silence the long array of serial publications, technical journals, and transactions of archæological societies. They contain matter often of great importance concerning the practical knowledge and the history of the ceramic art. I did not dare, myself, to approach the subject, yet they should be included in a complete library.

I conclude in saying that any collector in search of new lines, who will decide in carrying out the plan I have sketched in this article, must do it as a labour of love; he may find the pursuit weighty enough to tax his utmost energy, but his efforts will be rewarded with the most gratifying results.



DE VASCV
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TITLE-PAGE OF E. STEPHANUS'S
"DE VASCULIS LIBELLUS, 1536"

DB

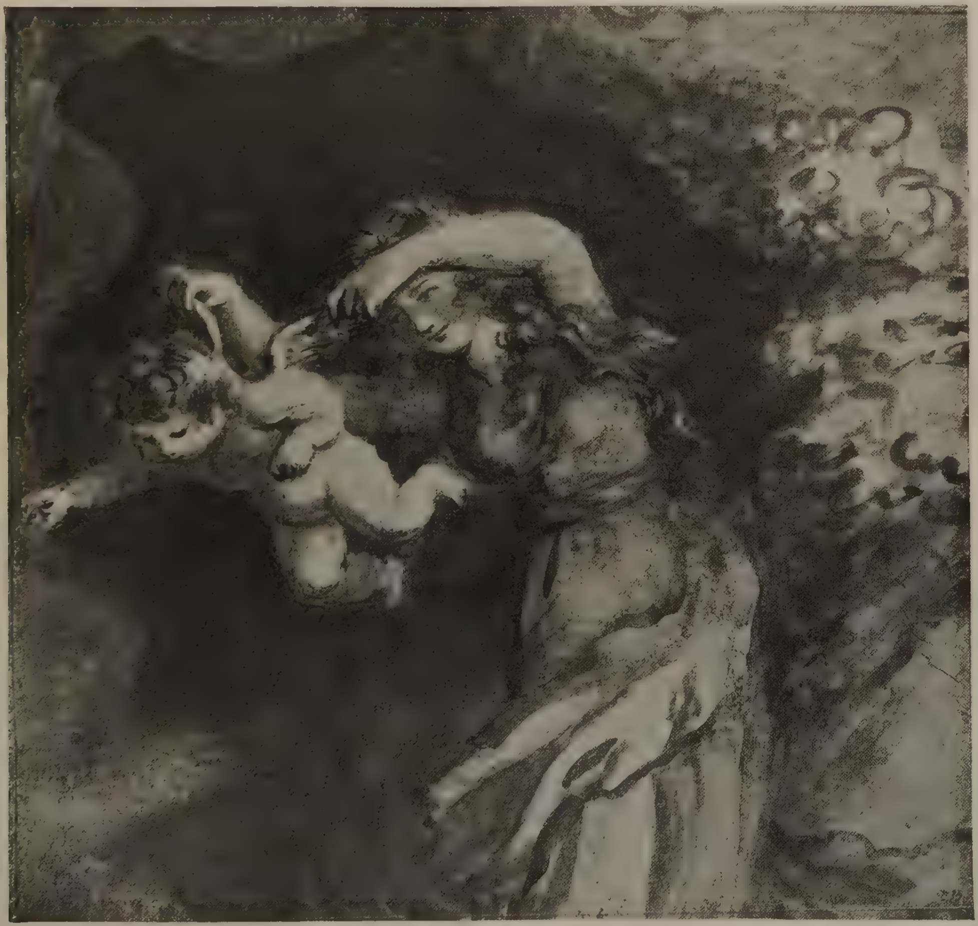
Pictures

LADY DI'S SCRAP-BOOK

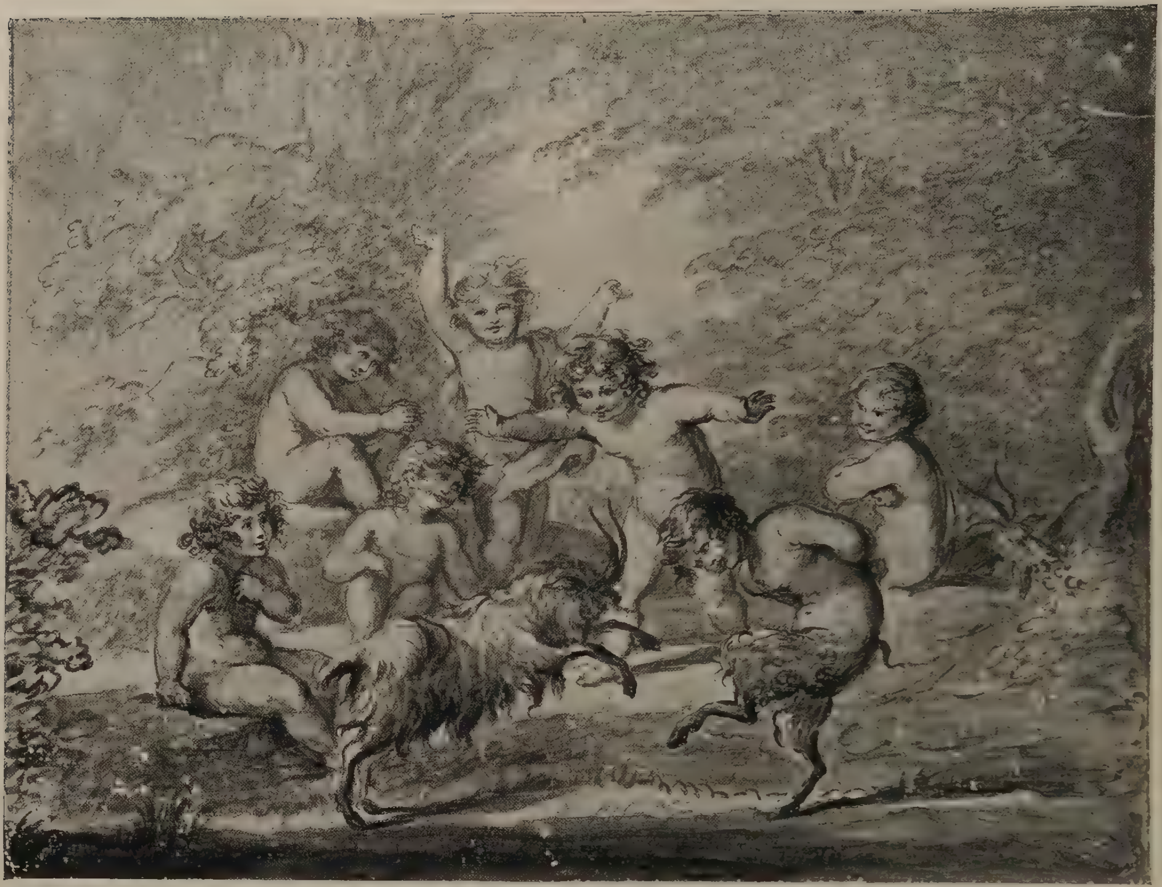
BY MRS. STEUART ERSKINE

It is a large and honourable volume, bound in respectable calf, with gold toolings on the back, and perhaps it is hardly fitting to call it by so mean a name, which rather suggests cut-out roses and pictures from the weeklies, coloured by a childish hand. All the same, it is nothing more or less than a scrap-book into which the owner pasted, rather badly, the sketches and ideas for pictures which presented themselves to her active fancy and which, for one reason or another, seemed worthy to be preserved. It is, indeed, rather a unique volume; interesting both for the sake of the woman whose graceful art is not too well or too widely known in these days and for the opportunity it gives of now, for the first time, judging her work at first hand.

Lady Diana Spencer, elder daughter of the third Duke of Marlborough, was born in 1734, and spent much of her youth at Blenheim, where she studied and copied the works of the great masters, especially



No. II.—SKETCH BY LADY DIANA BEAUCLERK

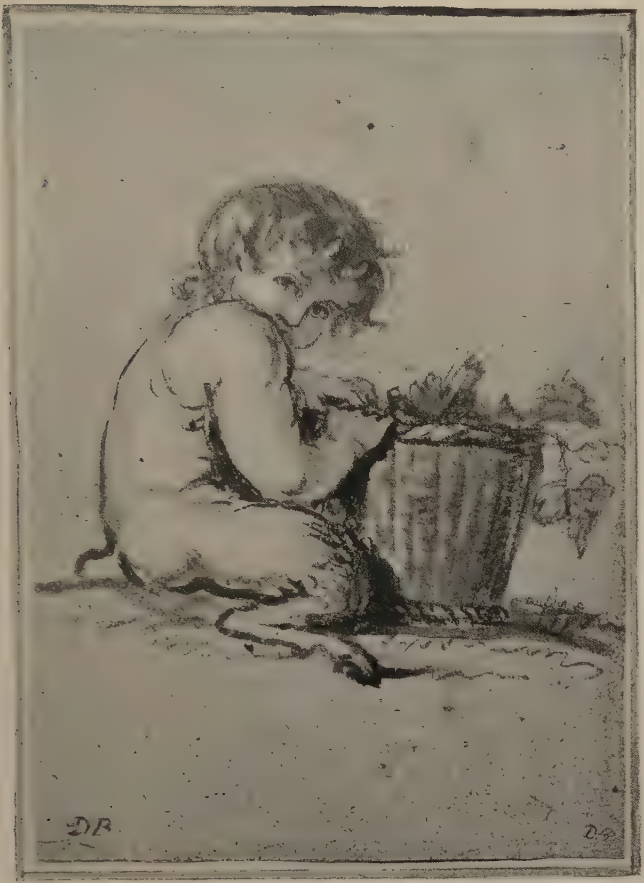


No. III.—SKETCH BY LADY DIANA BEAUCLERK

those of Rubens, for whom she had a great admiration. In London, both before and after her marriage with the second Lord Bolingbroke, in 1757, she cannot have had much time to study art, but she seems never to have lost her love for it and probably always had a pencil in her hand in her leisure moments. She was appointed Lady-in-Waiting to Queen Charlotte in 1761 and became a great favourite with her royal mistress, as she was with all who knew her. She was not only clever and beautiful—a beauty of which we can form some idea by the portrait of Sir Joshua Reynolds, painted in 1763—but she was very witty and amusing—two qualities much appreciated in an age in which conversation was considered as much a fine art as those more durable ones expressed by the brush and the chisel, or made permanent by printers' ink.

It is more than probable that the sketches contained in this book were executed after Lady Di's divorce from Lord Bolingbroke and after her marriage with Topham Beauclerk in 1768. After this date she lived a good deal in the country and when in town moved chiefly in the stimulating society of that literary and artistic set which acknowledged Doctor Johnson as its head and recognised his satellite, Topham Beauclerk, as an accomplished wit. Both here and in the seclusion of Muswell Hill and later of Little Marble Hill, she had plenty of leisure, and received great encouragement from her friends to cultivate her gifts. She had a pleasant and facile genius, her compositions were happy and spontaneous and her works have all the charm which belong to the essentially decorative school of the eighteenth century.

The works by which she is best known to posterity are undoubtedly the charming pair of colour prints engraved by Bartolozzi which were given in a recent issue of THE CONNOISSEUR; they represent her favourite boy Bacchanals which have also been used by Wedgwood. The print after her drawing of her two daughters is also fairly well known, and the set of four oval prints representing Bacchanals is known to art lovers if not to the general public; but for the most part her work is ignored with the exception of the two books she illustrated, which are very far from showing her best qualities as an artist. These



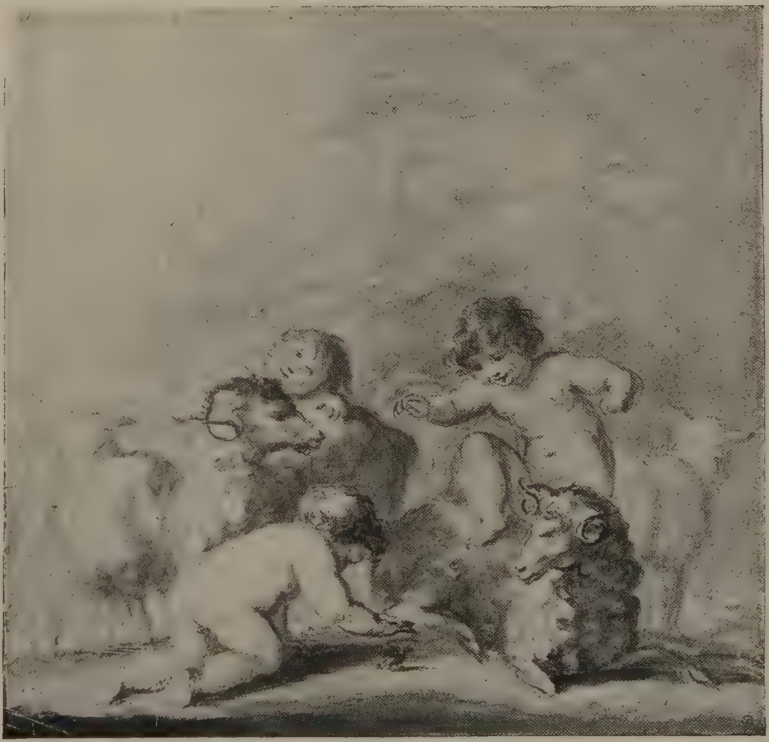
No. IV.—SKETCH BY LADY DIANA BEAUCLERK

were *Bürger's Leonore*, published in 1796, and *Dryden's Fables*, published in 1797, the illustrations to both of which were engraved by Bartolozzi.

When we reflect that the *Leonore* drawings were executed at the age of sixty-two, when Lady Di was prematurely aged and was beginning to feel the loss of sight which troubled her so much towards the end of her life, it is easily understood that the facility of execution and charm of spontaneity, which are her principal gifts, were already rather obscured. The figures in the larger illustrations are rather stiff, although the vignettes are very charming. The same fault can be found in the *Fables*, although these were executed in 1791 and are, on the whole, very superior to those in *Leonore.*

In the book before us the sketches are dashed off, apparently, just as they came into her head and she is following her natural inspirations, rather than trying to translate the ideas of others, and the result is far happier.

The book itself, which has remained just as Lady Di left it some hundred years ago, probably came into the possession of her favourite brother, Lord Robert Spencer, after her death in 1808 and has been preserved with a great quantity of her framed water-colour sketches at Woolbeding, a house which he bought in 1791. Here he brought the remainder of his collection of pictures and the fine editions of the classics and of Italian literature which crowd the shelves of the many bookcases in the long drawing-room at Woolbeding, where the big scrap-book is to be found.* In this room is also a delicate Sheraton cabinet, with three plaques of Wedgwood's ware, after Lady Di's designs. The centre-piece is after the well-known drawing of the boy Bacchanals, to which allusion has just been made, and the white of the figures shows up very well on



No. V.—SKETCH BY LADY DIANA BEAUCLERK

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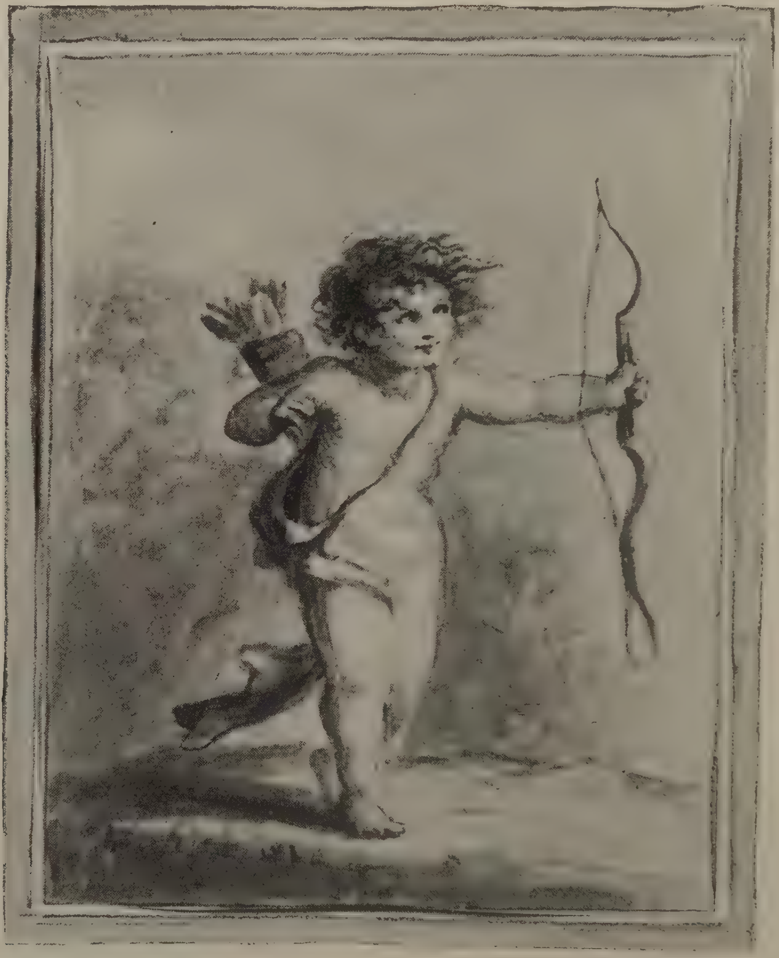
* Woolbeding is now in the possession of Col. Lascelles. The sketches from the scrap-book are reproduced by his kind permission.

the ground of a full intense blue jasper. The side plaques are after a sketch of Pan with his pipes and a boy Bacchanal with a basket of grapes, which are often used in conjunction with the centre-piece on Wedgwood jars. Among the pictures on the walls, too, one can notice her handiwork in the portrait of Charles James Fox, a replica of the sketch at Holland House, only continued rather lower, and in the crayon of her son, Lord Bolingbroke, when a boy, with George Selwyn's favourite dog, "Râton," which she left to Lord Robert in her will.



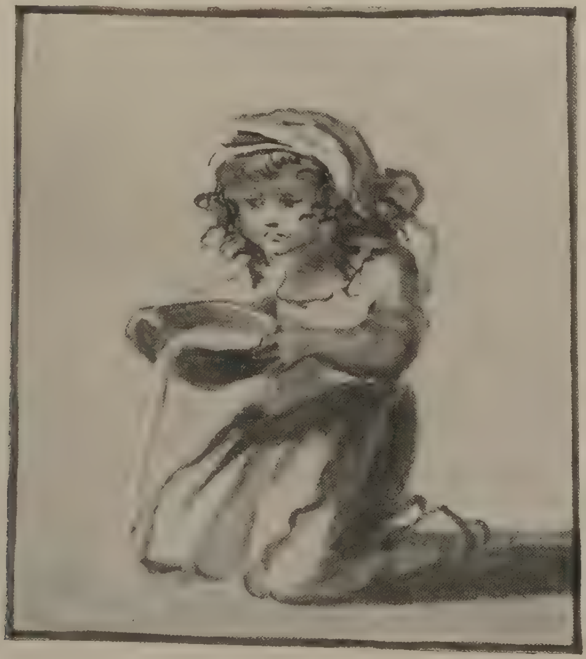
No. VI.—SKETCH BY LADY DIANA BEAUCLERK

It will be seen that the surroundings in this charming room are very much in harmony with the book in question and that it is a double pleasure to turn over its pages in a house where the artist passed some happy hours towards the end of a not too happy life.

The drawings are pasted in and are generally framed by a line of grey, painted in water-colour, with more dash than accuracy, and have the initials "D. B.," which are usually to be found in the corner of the sketch, repeated below the frame. The subjects vary a good deal, but the scheme is generally in the same key; the idea nearly always frankly jubilant. Round-limbed children, baby Pans, goats, rose-crowned loves frisk and gambol, quarrel and make up and are, for the most part, full of laughter and mischief. Take, for instance, the "tondo," in which a miniature edition of Psyche and Eros embrace on a cloud (No. i.). The reproduction follows faithfully the colour of the original, which is chiefly sepia, with the touch of pink in the roses in Psyche's hair repeated in the roses tossed about by the surrounding cupids. Two flying cupids agreeably occupy the upper spaces, and the composition of the whole is extremely happy.

We turn over the pages and pause to admire a delicately-coloured sketch of a girl holding a flying cupid by the wings (No. ii.). It is probably intended to represent Venus giving Cupid his first lesson in flying or sending him off on some mission of her own. She is smiling and evidently is just going to set him free ; both Venus and the bantling love are instinct with movement and the foreshortening is admirable. Another sketch of which we give a reproduction is an example of her power of rendering motion (No. iii.). The conscientious anxiety with which the goat-footed creature performs his steps opposite to the frisking goat, the attendant cupids egging them on, the sylvan glade in which the group is placed, how charming it all is !

We turn over the pages again, noticing the many landscape sketches to be used in her compositions afterwards, some little single figures, of which we give reproductions here (Nos. iv., vi., and vii.), some more cupids playing with goats (No. v.), a sketch of a mysterious castle which suggests "Otranto," and again cupids and little Pans and their companions the goats in every sort of composition. There are many sketches of nymphs and damsels ; one particularly charming lady in a blue jacket, who is slightly turned away and looks back at the spectator, ought to have been engraved by Bartolozzi. Shepherds and shepherdesses are here, too, and fortune-telling by gipsies—a very favourite subject of hers. There is also a sketch of two girls in body colour, probably a portrait of her two daughters, Elizabeth and Mary Beauclerk, afterwards Lady Herbert and Countess Jenison of Walworth, and some examples of a totally different side of her genius, which are interesting for this reason. They represent scenes in village life and show her sense of humour and those qualities which brought her work into the same category as that of Morland, and we are introduced to the interior of a village school, kept by a portentous old dame, to the arrival of a travelling menagerie and to the performance of a dancing bear. But it is, after all, in the characteristic outcome of her natural genius that we find most pleasure, and after noting by some studies of cupids in *cages* that she has probably been studying the *Marché aux cupidons*, reproduced by Wedgwood from an antique, we come back with renewed pleasure to the chubby children, the grape-crowned Bacchanals, the little naughty Pans and their friends the goats, who frolic and frisk with such spontaneous gaiety over the pages of the old scrap-book.



No. VII.—SKETCH BY LADY DIANA BEAUCLERK

THOMAS CHIPPENDALE

BY R. S. CLOUSTON

PART III.

I HAVE several times had occasion to refer to the commercial side of Chippendale's character, which, though undeniably very strongly marked, scarcely deserves the virulent criticisms it has received. Art for art's sake is a beautiful dream; but, as Society is ordered now, it necessarily stops at the dream stage. The instances of men who, possessing considerable private means, have done anything great in art are so rare as to be practically non-existent, while there is no instance which I can call to my memory of such a man having made a great departure from recognised lines. The best art work of the world, and the most original, has always been done by the poor man. At first sight this seems strange, but it is not so when we come to consider the question more closely. The man who is born to rank and fortune is also born to duties which it should be impossible for him to put in a secondary place. It would ill become the noble or the large landed proprietor to give the management of his estates and the treatment of his tenantry to underlings, or to leave public affairs to others, while he dreamt his life away in the privacy of a studio. If he possessed brains and energy enough to become a great artist, he could certainly also have made his mark in politics, and if, through lack of these qualities, he was unfitted for affairs, the world would be no richer for his artistic efforts.

If Vandyke is to be believed, Charles I. could have been a great artist. He certainly could, as he himself boasted, have made his living by the work of his hands if he had not been king, and as certainly he was a great critic, for, among other things, he believed in and honoured Vandyke, when his own countrymen would have none of him. It would have been happier for Charles personally, and, except that evil came out of good, better for everybody concerned had he devoted himself to art and left the government of the country alone; but he would not have been worthy of even the modified respect we give him now had he not, mistaken as he was, attempted to do what he conceived to be his duty.

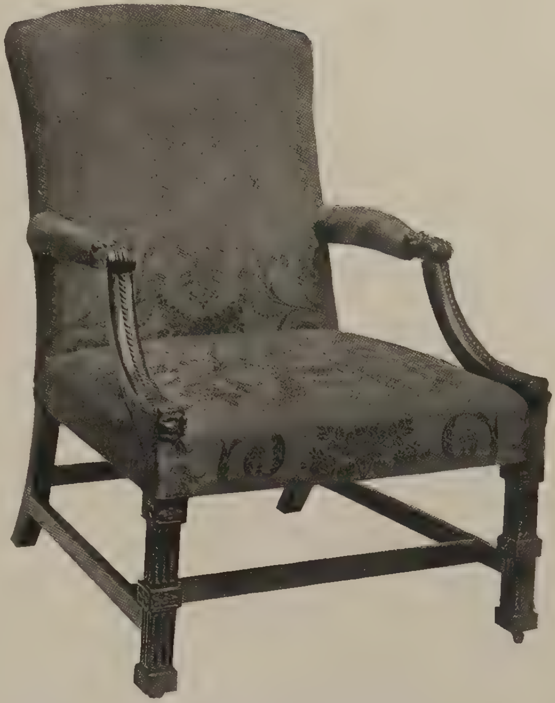
The painter, therefore, who breaks away from the usual, and in doing so produces really great works, is, almost of necessity, a poor, or at least not a rich, man. There may be a terrible struggle at first. He may paint, like Rembrandt, in an old mill, and, if his genius is great enough, make his very disadvantages tell in his favour; but, sooner or later, without the patron, his work must of necessity come to an end. The labourer is worthy of his hire; but his hire will certainly not be a "living wage" if he does not either produce what the many want, or find the few who want what he produces. Even Raphael could not have departed so much from former conventions had he not been backed by the Medici. An artist, moreover, is tied down by his own previous work. Rembrandt, who went on improving to the day of his death, fell latterly upon evil days. He was forsaken by his patrons for Bol, a fourth-rate artist who had formed his style in a period of Rembrandt's works which the buyers could understand.

The crumpled rose-leaf of one of our own great artists is that he cannot sell a picture which has no marble in it. "I tell them," he says, "that it is not real marble, only studio marble; but they will not believe me." Few, indeed, will marvel at the unbelief, but the fact goes to show how dependent an artist of the most assured position is on the taste—or want of it—of the general public.

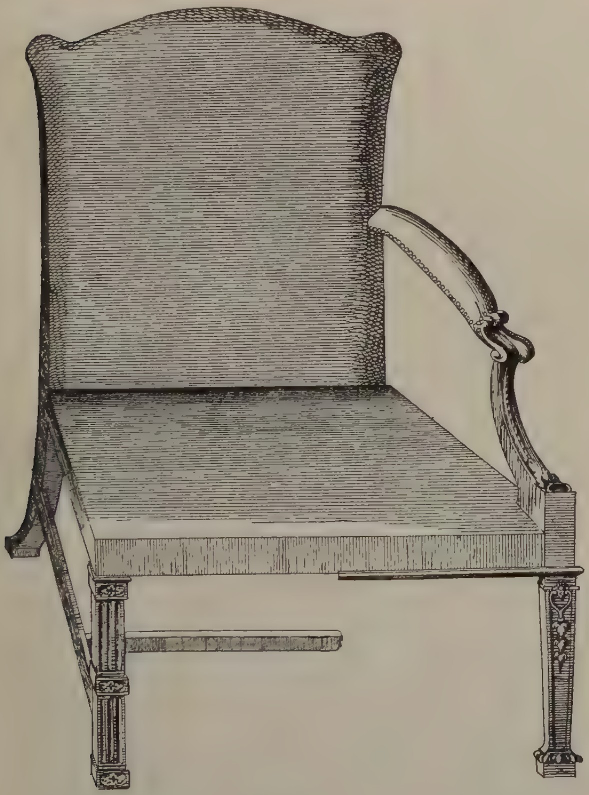
In literature it is different, for an appreciation of it is a necessary part of education; but where there are millions who can form a tolerably correct estimate of a book, there are only hundreds—thousands at most—

who are as capable in art matters. "I don't know what is good; I only know what I like," is the ordinary picture-buyer's confession of faith.

If this is so in an art which, from its nature, can only be made commercially successful by an appeal to the few, how much more is it the case when it is not the few, but the million that are catered for? Chippendale spared no expense in producing the *Director*, except where by differentiating one side of the design from the other he gives two or more possibilities in the same plate, or where, as in his mirrors, he only gives half the design, ideas common to his contemporaries. Every plate is well produced in line by capable engravers, and, as will be seen by a glance at the original editions, they were not "commercially" but artistically printed, being "flushed" where necessary. All this must have cost a very considerable sum of money, more, indeed, than Chippendale could have reasonably hoped to gain by the mere sale of the book. It was a trade catalogue on a gigantic scale, and he looked for his profits from the advertisement of his wares. Had he spent, as some of his critics seem to have wished him to, several hundreds of hard-earned money in showing the public what they did not, but in his opinion *ought* to want, he should have been shut up by his friends in a lunatic asylum, as being incapable of managing his business. I have no means of judging with accuracy what the cost of producing the *Director* may have been. At present, for merely printing the plates in the same style, without paper, a moderate estimate would be twenty-five shillings per hundred, or two pounds ten shillings for each copy of the book. Add to this the cost of engraving plates, the paper, binding, letterpress, etc., the time employed in making the drawings—reckoned at carver's wages—the fact that he could only receive the full three-and-a-half guineas for such copies as he himself sold, and we cannot help being impressed with the fact that no tradesman would be justified, from a business point of view, in preaching an absolutely new gospel at such expense. Like any other reasonable shopkeeper, he advertised such wares as experience showed would sell, without pretending to originality.



CHIPPENDALE CHAIR OF THE SAME DESIGN



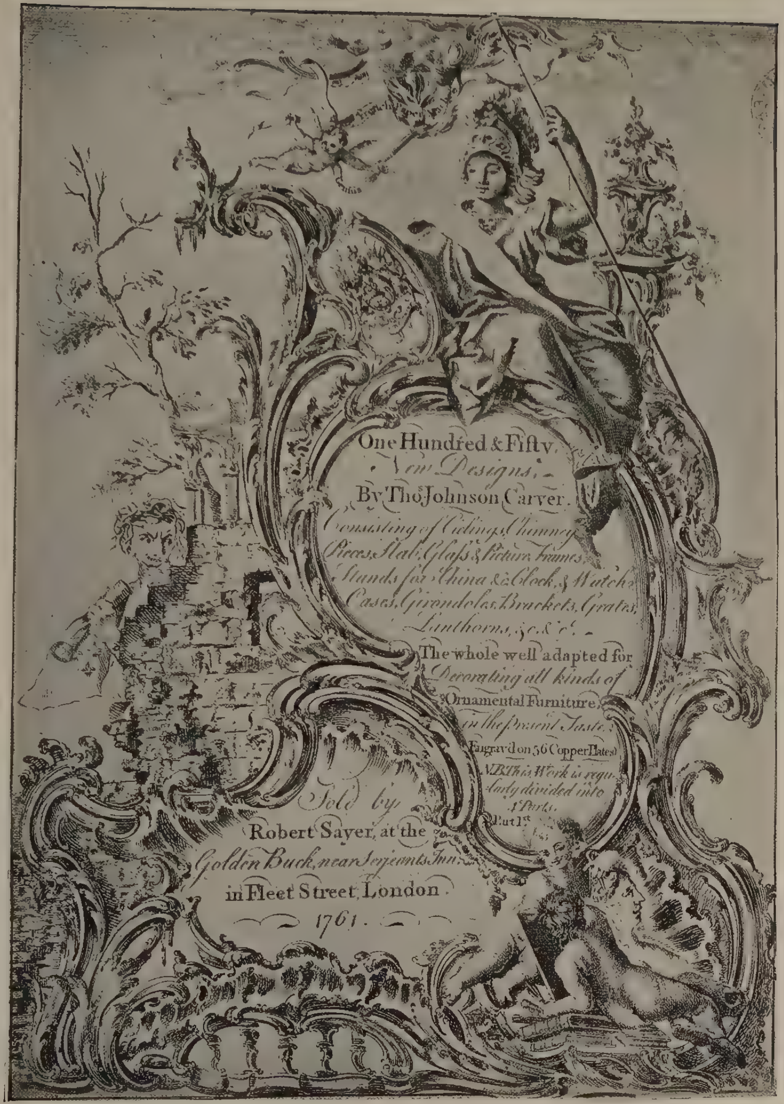
"FRENCH" CHAIR AS ILLUSTRATED IN THE *DIRECTOR*

Mr. Heaton is Chippendale's most severe, and I might almost say unfair, critic. According to him Chippendale's beds, for instance, are "miracles of false and foolish taste." From a health point of view this may be true, and some of the four posters are certainly approaching the ridiculous; but surely a critic who wished to be fair would have added a saving clause regarding his beautifully designed, and as beautifully carved, bed-posts.

On Chippendale's commercial side he speaks, if possible, more strongly. He calls him "a very commonplace and vulgar hawker of his wares, prepared to make anything that will please his customers and fill his purse." And again, "his desire to pander to any trumpery fancy of the hour, now so-called 'Chinese,' now extravagant Louis Quatorze, now 'Churchwarden's Gothic,' led him into continual trouble; for, going carefully through the third edition (which does not differ materially from the first) and, with every desire to be fair and broad-minded, dividing the designs into four groups, one comes to such result as this—Good, 60; Passable (*i.e.*, designs with merit in them, but partially spoiled by false detail), 103; Fantastic and foolish, 146; with a remainder of 107, which can only be called preposterous, impossible, or outrageous. That is to say, the good and passable are scarcely as two to three of the others."

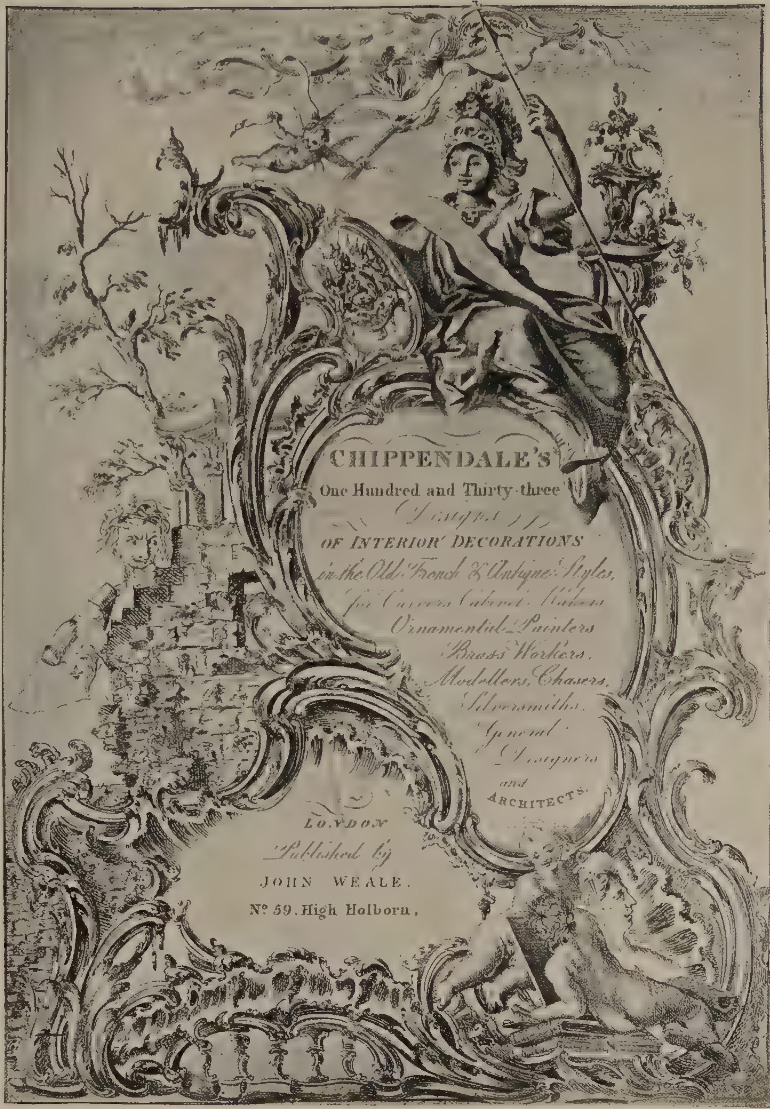
This is somewhat high-handed criticism, even when careful study has been given to the *Director*, which, in Mr. Heaton's case, as I shall presently show, there are the greatest reasons for doubting. At the moment, what I wish to impress on my readers is that Chippendale was not an artist in the sense of having received an artistic education; he was a skilled carver who designed his own furniture. It would have been truly surprising had his management of the pencil equalled, or even approached his skill with the chisel. An additional handicap from which his book necessarily suffers is the fact that line engraving was the only practical method of giving his designs to the public. I yield to no one in my appreciation of fine line engraving, but, except in the very best hands, it lends itself more to mechanical exactness than to artistic feeling. The men who engraved for Chippendale and his contemporaries were not, and could not have been, at the head of their profession, or they could easily have obtained more lucrative work elsewhere, and, as the work had to be done as much as possible on a commercial basis, they used mechanical appliances wherever possible. Lock, certainly, and Chippendale, probably, made as a rule somewhat rough drawings, and it was part of the engraver's business to give them precision and exactness. There was no time, however capable they might have been, to attempt the higher artistic excellencies of line. The engravings, therefore, give but a very poor idea of what the work really was when Chippendale's chisel had been applied to it, or possibly, as is the case with Lock, the artistic merits of the original sketch. By the courtesy of Mr. S. E. Letts, I reproduce a "French" chair, probably by Chippendale's own hand, and, for purposes of comparison, the same chair as engraved in the *Director*. The design, giving, as it does, several different possibilities, is lop-sided and unconvincing as a piece of art: but the actual chair is, as will be seen, very different from the impression that merely cursory study of the engraving would leave on the mind. There is no mention in Mr. Heaton's book of Chippendale's early work, though it is held by some good judges that 1720 to 1730 was his finest period. This may be forgiven, as he confined himself with Chippendale, as with others, to published designs; but his treatment of the *Director* calls for notice, if only because it is disquieting to the mind to have one of the acknowledged authorities at utter variance with one's opinions. I admit, therefore, to a certain feeling of relief on finding that Mr. Heaton seems to be the only critic who has fallen into a certain clumsily set trap.

There is an undated book to be found in South Kensington Museum, catalogued, unfortunately, as Chippendale, but to which a printed label is affixed, declaring it to be "Chippendale's Designs for Sconces, Chimney & Looking-glass frames, In the Old French Style, Adapted for Carvers & Gilders, Fashionable and Ornamental Cabinet Makers, Modellers, etc. 11 Plates. Price 7s." There is no publisher's name, no frontispiece, no letterpress of any kind, and the plates themselves bear neither the name of designer nor engraver. These facts of themselves should have made experts suspicious of them, and, indeed, very few writers mention them. They are not forgeries, because there is no name attached, and, as far as I can find out, it is impossible to say with certainty who affixed the label. There can, however, be little doubt that they were published by J. Weale at some date prior to 1834, at which time he published another book of supposed Chippendale designs. His immunity from harm in the former venture led him this time into what is perhaps the most daring and brazen piece of literary forgery extant. There are numerous instances of imitations of various authors being passed off as their absolute work. The names of Chatterton and Macpherson come naturally to the mind. But, as far as my knowledge goes, no one has ever before taken an important book, published only about eighty years previously, and re-issued it as by another author. Mr. John Weale's assurance did not stop at this. He had by some mischance evidently got the old plates engraved for T. Johnson's book into his possession, and having already used some of them in his tentative venture without being found out, he went even farther in this. The signature "T. Johnson" has been stoned out on each plate and "T. Chippendale"



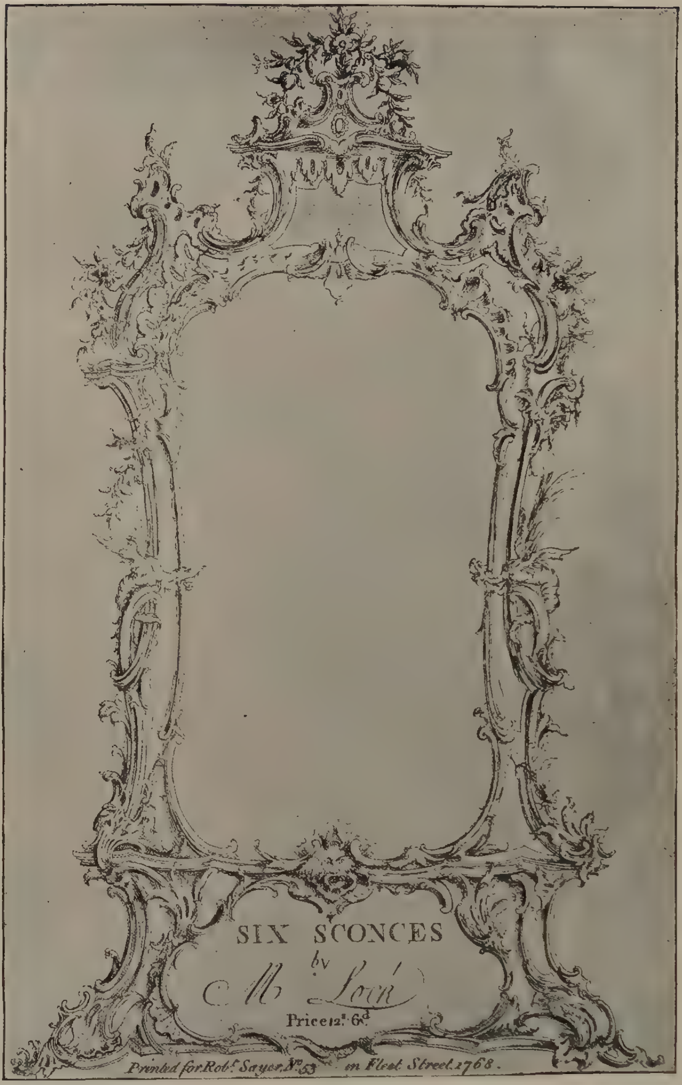
One Hundred & Fifty
New Designs,
By Thos. Johnson Carver.
Consisting of Ceilings, Chimney
Pieces, Slab, Glass & Picture Frames,
Stands for China &c. Clock, & Watch
Cases, Girondoles, Brackets, Grates,
Lanthorns, &c. &c.
The whole well adapted for
Decorating all kinds of
Ornamental Furniture,
in the Present Taste.
Engrav'd on 56 Copper Plates
N.B. This Work is regu-
larly divided into
4 Parts.
Part 1st
Sold by
Robert Sayer, at the
Golden Buck, near Serjeants Inn
in Fleet Street, London
1761.

JOHNSON'S TITLE PAGE



CHIPPENDALE'S
One Hundred and Thirty-three
Designs
OF INTERIOR DECORATIONS
in the Old French & Antique Styles,
for Carvers, Cabinet Makers
Ornamental Painters
Brass Workers,
Modellers, Chasers,
Silversmiths,
General
Designers
and
ARCHITECTS.
LONDON
Published by
JOHN WEALE.
No. 59, High Holborn,

WEALE'S TITLE PAGE


SIX SCONCES
by
M. Lock
Price 2s. 6d.
Printed for Robt. Sayer No. 53 in Fleet Street 1768.

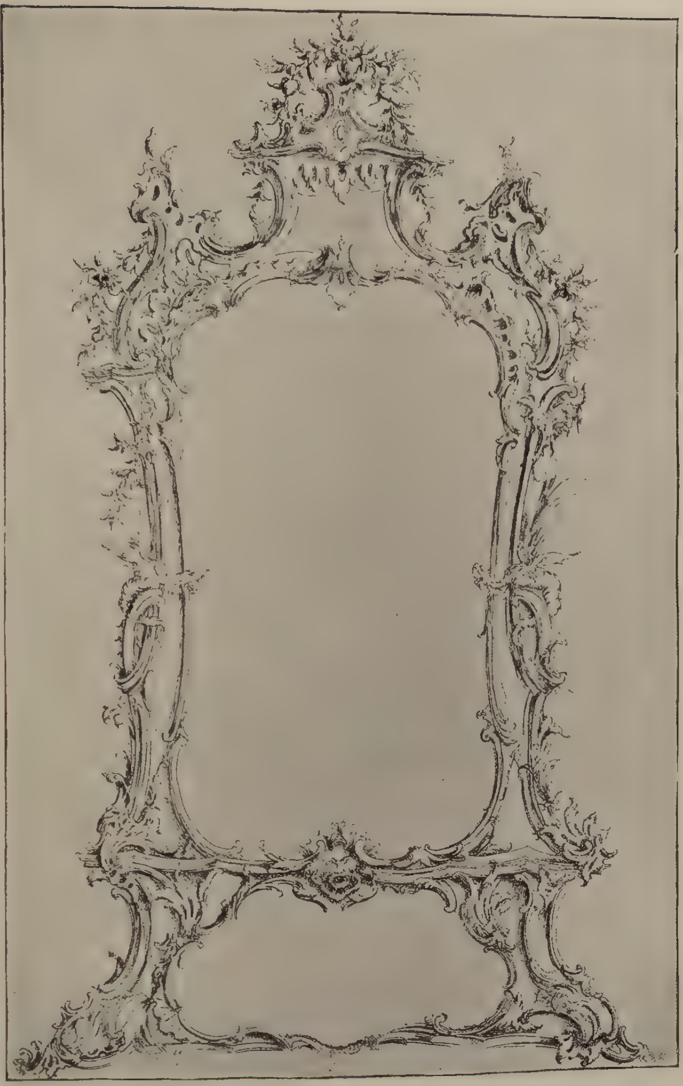
LOCK'S TITLE PAGE

engraved in. It is practically Johnson's entire book with the plates arranged differently. There is no doubt that this book was done from Johnson's original plates, as each graver-line is exact. In 1834 men knew little about Chippendale, and, in all probability, nothing whatever about Johnson, so the book passed muster; but how it comes that it has escaped the attention of the numerous recent writers on the furniture of the period is difficult to understand. Mr. Weale was nothing if not thorough. He took the frontispiece of Johnson's book, stoned out the title, leaving the design, and in the spaces where Johnson's title formerly stood he engraved "Chippendale's One hundred and Thirty-three Designs of Interior Decorations in the Old French and Antique Styles, for Carvers, Cabinet Makers, Ornamental Painters, Brass Workers, Modellers, Chasers, Silversmiths, General Designers, and Architects. London, Published by John Weale, No. 59 High Holborn. 1834."

He was careful of his money, this John Weale. Having already gone to the expense of obliterating the names and lettering on the former eleven plates, he does not waste his substance recklessly by putting them in again. Nay, further, he saves where he can in the mere numbering, and plates 6, 7, and 8 of the undated book keep the same places in this, while the others are inserted at the end with the numbers still unaltered. This must have paid, for he published yet another edition of it in 1858-9, but with several additions and under another title. This time it is "Old English and French Ornament," and the names given are Chippendale, Inigo Jones, Johnson, Lock, and Pether. Curiously enough Chippendale is the only one of these who is conspicuous by his absence, though the greater part of the plates bear his name. There are also some new frontispieces by Pether, Lock, etc., but the original from Johnson, which I give in both its forms, is still used. It is amusing to note that the person who is peeping round the corner and stealing British ideas is a French designer, as shown by the *fleur-de-lys* on the scroll he carries in his hand. It is evidently in the nature of a *tu quoque*, though why it should be thought such a disgrace to graft the art of one country on another I cannot imagine. It is the very essence and history of art, and there was just as little need for Johnson's rejoinder (which, by the way, had at that period some truth in it) as there is for Mr. Heaton's waste of capitals when he denounces Chippendale's style as FRENCH.

If a critic did not have a right to state his opinions criticism would cease. Neither can mistakes be altogether avoided, and the writer hopes to live long enough to make many more; but where criticism practically begins and ends with finding fault it is incumbent on the critic to be specially careful of his facts.

The two later publications I mention are not noticed as far as I am aware by anyone, but the first, without date and without a proper title, has been used as another stone by Mr. Heaton. "Later," he says, "he (Chippendale) published a quarto book of designs (undated) for 'sconces, chimney and looking-glass frames in the old French style' (the only place in which I can find any acknowledgment of his indebtedness to the French) which is at once commonplace, vulgar, and largely impracticable."



FIRST PLATE IN WEALE'S UNDATED BOOK

Now there are no less than ten designs of "French" chairs in the *Director*, so called by Chippendale. He used the word, of course, as commonly employed to describe a chair with a stuffed back; but it was called French because it *was* French, and Chippendale, aware of the fact, made no attempt to hide it. Plate xxxii. in the third edition is, he tells us, "two designs of couches, or what the French call *Péché Mortel*." There are also numerous "French commode tables," which are so described, and I cannot see how these do not constitute an "acknowledgment of indebtedness."

Of the eleven designs that occasioned the remark *not one is by Chippendale.* There is a faint family resemblance, for his was the master-mind, and he influenced every worker of his time; but were it not capable of actual proof one ought to be fairly certain, on studying them closely, that his hand had nothing to do with their production. For this small book the frontispiece of Lock's *Six Sconces*, with the title stoned out, is used as the first plate, and the other five follow. The remainder are all from Johnson's book, and, though a certain amount of care has been taken to select the saner examples, they are still distinctly Johnson, who deserves the greater part of the adverse criticism given vicariously to Chippendale. As regards Lock's designs I cannot agree. To me they seem not only practicable, but dainty, and, considering the flamboyant style of the period, even reserved.

After all, one does not throw stones at a dwarf. Mr. Heaton passes over Johnson in some half dozen lines, and even Lock in not many more. Perhaps the correct way for the Chippendale lover to take his scathing criticisms is as a somewhat too carefully veiled compliment to the greatness of the man by whose name this period of English furniture always has been and always will be known.

COLLECTING AS AN INVESTMENT
BY W. ROBERTS

ART and book prices, past and present, form a most interesting feature in the serious business of collecting. They are indeed the one tangible element. Art experts, so-called or self-constituted, differ and disagree on almost all points in connection more especially with pictures by the old masters; but, with few exceptions, in the presence of prices the most cantankerous of critics are silent. From more than one point of view a too literal consideration of prices takes away much of the pleasure derived from collecting, just as a too profound knowledge of botany is likely to interfere with one's appreciation of botanical rambles. The chief disadvantage of "big" prices is that they tend to obscure the intellectual enjoyment of beautiful and interesting things which cost little to acquire.

It does not seem to be sufficiently realised that a man with a very moderate income may obtain as large an amount of pleasure and satisfaction in art and book collecting as the man with unlimited means; and it is no exaggeration to state that some of the most interesting and select collections ever formed have been made by men who were not wealthy, and who had, therefore, carefully to watch their opportunities. The chastening influence of a small balance at the bank has done wonders for many collectors. Neither must it be forgotten that big prices are sometimes not only not to be taken *au sérieux*, but are occasionally grossly misleading. A season or two ago at a sale in London an object of art worth at the outside £500 was rushed up to something like ten times that amount; by some curious "accident" it got out that this article was wanted by a wealthy collector, and it is scarcely necessary to say that he had to pay a "wealthy" price for it. I have seen on several occasions pictures by artists of the early English and other schools "knocked down" at thousands of guineas when there has not been a single really genuine bidding. The object is that these pictures, nearly always of a second-rate quality, may be "exploited" on the *nouveau riche* at these so-called "market" prices. Whether this species of deception is usually successful I do not know; but I do know of more than one instance in which it has not met with the success hoped for. After all, rich collectors are not quite such fools as they are sometimes supposed to be. As regards the Raeburn portrait which was knocked down at Messrs. Robinson & Fisher's rooms in May at the amazing price of 14,000 guineas, this, too, gives a totally misleading notion of the value of Raeburn. The portrait was doubtless one of Raeburn's finest; the subject, the Right Hon. Sir John Sinclair, of Ulbster, was a man of many and great public virtues; but the interest of the portrait is largely of a family character, and the 5,000 guineas at which I am told it could have been acquired a few years ago is quite its outside value. Raeburn has "gone up" considerably in market value within recent years, but the advance, so far as I have been able to find, has been chiefly in connection with his somewhat hard and unpoetical portraits of women and with his rather pleasing pictures of children. The above-mentioned price would have been a very high one for a whole-length picture of a beautiful woman by Reynolds or Romney or Gainsborough.

By a curious combination of circumstances the sales of the present season afford an unprecedented opportunity of comparing past and present prices; and I cannot but think that the scheduled statements which follow are of a very interesting character. The picture sales have been of more than average interest; we have had a record day's sale when, on May 23rd, Messrs. Christie obtained £105,845 for the ninety Vaile and other pictures of old masters; we have seen a Gainsborough portrait, apparently in the last stages of dilapidation, sell for 9,000 gns., and (on another occasion) a first state of J. R. Smith's engraving of Lady Catherine Pelham-Clinton after Reynolds—sent to Christie's carelessly folded in all directions, with stamps for its return if not found worth selling—knocked down at 540 gns., and we begin to think that after all the days of surprises are not yet past.

The sales of the season have only included two noteworthy collections of pictures by the old masters—the Page Turner on February 21st, which, with other properties, realised £16,808; and the Vaile sale, already mentioned. Mr. Vaile purchased the whole of his pictures within the last ten years, and he is known to have paid high prices. His collection has not had time to "mature," so to speak, and the inevitable result has followed the placing of it suddenly on the market. He was successful in obtaining many very fine pictures by artists whose work rarely occur for sale; but "things in the city" are flat, and picture buyers a limited class. The sale was, taking all things into consideration, remarkably successful, although, even so, the balance is probably on the wrong side of the ledger. There was, nevertheless, a profit of 2,250 gns. on the Rossetti *Veronica Veronese*, and the four great Boucher panels, for which Mr. Vaile is said to have paid about £20,000, realised £23,415. It may indeed be asked why any man should expect to make a profit out of the things which he collects to adorn his home; surely the intellectual pleasure inseparably derived by a man of taste from the possession of beautiful pictures and objects of art is a reasonable set-off to even a fairly large margin of loss in hard cash. In the case of the Page Turner sale the balance is a considerable one on the right side of the ledger; the late owner picked up his pictures in ones and twos during the fifties and sixties of last century at prices which rarely went into three figures. He bought largely from Annoot, a well-known Bond Street dealer of the period, who, moreover, was satisfied with small profits and a rapid turnover. By the courtesy of his successor, Mr. R. Robson, of the Berkeley Galleries, Bruton Street, W., I have been favoured with a long series of extracts from Annoot's ledgers, and the interest of some of these will be seen in the following tabulated arrangement of pictures by old masters, as well as in that dealing with old French decorative objects further on. The more important of the pictures of old masters of which I have been able to obtain previous records in the sale room are as follows:—

DESCRIPTION OF ARTICLE.	PRICES PAID.	PRICES REALISED, 1903.
F. Boucher, Woody River Scene, 1762	The pair cost £110 in 1868	Page Turner, 820 gns.
,, A Woody Stream, 1762, each 23 in. by 28 in.		,, 760 gns.
A. Cuyp, Shepherdess and Sheep, 27 in. by 35½ in.	Gillmore sale, 1830, 150 gns.	April 25, 460 gns.
,, Portrait of a Girl, 1637	6,000 frs.	Lelong, Paris, 14,800 frs.
G. Dow, Girl with Mouse-trap at a Window, 12 in. by 9½ in.	1783, 900 frs.; Sept., 1865, £300	Page Turner, 340 gns.
W. Drost, Portrait of the Artist's Wife, 1663	Levy, 1884, 68 gns.	Feb. 14, 640 gns.
,, Portrait of the Artist (each 33 in. by 27 in.)	Levy, 1884, 52 gns.	Feb. 14, 440 gns.
T. Gainsborough, Portrait of the Artist's Daughter, 49 in. by 38 in.	Brett, 1864, 112 gns.; Wilkinson, 1888, 211 gns.	Dec. 6, 1902, 5,600 gns.
,, Portrait of a Young Lady in White, 30 in. by 25 in.	Said to have been refused by a dealer at £5.	May 23, 9,000 gns.
F. Guardi, View of the Doge's Palace, etc.	1863, £40	Page Turner, 310 gns.
,, Mouth of the Grand Canal	1868, £150	,, 390 gns.
,, The Arsenal, Venice	1863, £63	,, 160 gns.
,, The Piazza and The Piazzetta	Morland, 1863, 73 gns.	,, 290 gns.
J. Mostaert, La Donatrice	Vente Bécherel, 1883, 1,600 frs. ,, G. Bapst, 1893, 1,220 frs.	Lelong, 20,200 frs.
G. Netscher, Portraits of a Lady, Gentleman, and Child, 1663, 20½ in. by 18 in.	Prince de Conti, 1779, 1,030 frs.	Page Turner, 370 gns.
J. B. Oudry, Portrait d'un garde-chasse et deux chiennes de la meute royale	1899, 8,000 frs.	Lelong, 22,500 frs.
P. Potter, Peasants Dancing to the Sound of a Pipe, 1649	Helsleuter, 1802, 4,403 frs.; Lapeyrière, 1825, 8,950 frs.	April, 2,700 gns.
H. Rigaud, Portrait of François Gigot de la Peyronie	Veute, Eudal, 1898, 7,700 frs.	Lelong, 49,000 frs.
G. Romney, Portrait of Mrs. Blair	Romney received 50 gns. in 1787	May 23, 9,400 gns.
,, Portrait of Sir Archibald Campbell	1790, 70 gns.	April 25, 800 gns.
,, Portrait of Col. James Romney	1894, 33 gns.	May 9, 165 gns.
Sir J. Reynolds, Portrait of Thomas, eighth Earl of Westmoreland, whole length	Reynolds received 80 gns. [The vendor gave about £1,000 for the pair.]	May 23, 2,100 gns.
Sir J. Reynolds, Portrait of John, ninth Earl of Westmoreland, whole length	Reynolds received 100 gns.	May 23, 1,250 gns.
Sir J. Reynolds, Portrait of Mrs. Hodges	May 25, 1867, 41 gns.	May 23, 600 gns.
A. Van de Velde, Woman at a Brook, 12 in. by 16 in.	Dubois, 1840, 8,010 frs.	Page Turner, 350 gns.
P. Wouverman, Conflict of Cavalry, 13½ in. by 18½ in.	Maitland, 1831, 126 gns.; Oppenheim, 1864, 330 gns.	,, 600 gns.
,, Repose of the Holy Family	Paillet, 1777, 1,520 frs.	April 25, 230 gns.
J. Wynants, View over a Hill, with figures by A. Van de Velde, 15 in. by 16½ in.	1872, 195 gns.	Page Turner, 350 gns.

The sales of important collections of pictures and drawings by modern artists of the English and continental schools have been of an unusually interesting character. The series of sales commenced on April 4th with Mr. H. J. Turner's collection, the 166 lots realising £29,126; this was followed on May 2nd and 3rd by the Ernest Gambart sale, 289 lots realising £30,014; and then came, on May 16th, Mr. R. T. Hamilton Bruce's sale of 77 lots, £20,804. The owners or executors, as the case may be, show a very natural reluctance to disclose the prices privately paid for modern pictures and drawings. Modern pictures, no more than modern furniture, realise the prices paid for them originally; there have been occasional, even frequent, exceptions, but these do not affect the general rule. Both Mr. Turner and Mr. Gambart bought largely direct from the artists' easels; it cannot be denied that artists have sometimes appraised the monetary value of their works at a much higher ratio than has been confirmed by posterity, and so it may be taken for granted that both these two collections realised less than they cost. I have heard that Sir Alma Tadema received £2,000 for his *Dedication to Bacchus*, which realised the record, for this artist, of 5,600 gns. at the Gambart sale, and this is, in its way, one of the most striking events of the season, so far as regards pictures by modern artists. With regard to the third great sale in this division, that of the late Mr. R. T. Hamilton Bruce, of Edinburgh, a totally different condition of affairs prevails. Mr. Bruce formed his collection chiefly between 1875 and 1895, buying almost exclusively from Messrs. Craibe Angus & Sons (of Glasgow), who have very courteously favoured me with a long list of Mr. Bruce's payments. The unanimity with which the prices have advanced is very striking indeed, probably without a parallel in the recent history of sales of pictures by modern artists. The Bruce and a few other sales, including the Zygomalas, dispersed last June in Paris, included the following drawings and pictures:—

DESCRIPTION OF ARTICLE.	PRICES PAID.	PRICES REALISED, 1903.
J. Bosboom, Interior of a Church, 16 in. by 13¼ in.	These two drawings cost £50	Hamilton Bruce, 78 gns.
,, Same subject, with two children, 16 in. by 12 in.		,, 100 gns.
,, Street in Dutch Town, 13½ in. by 9½ in.	£15	,, 105 gns.
Sam Bough, Edinburgh from St. Anthony's, 1870, 10½ in. by 14 in.	1881, 16½ gns.	,, 40 gns.

Description of Article.	Prices Paid.	Prices Realised, 1903.
T. S. Cooper, Waiting for the Ferry, 1884, 27½ in. by 36 in.	1869, 185 gns.	Page Turner, 320 gns.
J. B. C. Corot, St. Sebastian, 50½ in. by 33½ in.	Despossés, 1899, 48,000 frs.	May 16, 2,300 gns.
,, Through the Wood, 15 in. by 18 in.	£240	Hamilton Bruce, 560 gns.
,, The Ruined Castle, 15½ in. by 20½ in.	£320	,, 1,100 gns.
,, The Harbour, 10½ in. by 15½ in.	£380	,, 480 gns.
I. Constable, Sketch for "The Jumping Horse," 19½ in. by 25 in.	Edinburgh, £30	,, 190 gns.
R. Diaz, Forest Glade, Fontainebleau, 17½ in. by 11 in.	Sandeman, 1883, 220 gns.	,, 370 gns.
C. F. Daubigny, Le Ruisseau, 38 c. by 82 c.	Hecht, 1891, 7,000 frs.; De Hèle, 1901, 22,100 frs.	Zygomalas, June, 21,000 frs.
H. Fantin, Nymph Reclining, 8 in. by 15 in.	£30	Hamilton Bruce, 130 gns.
,, On Mount Olympus, 9 in. by 8½ in.	£15	,, 75 gns.
A. Hughes, Home from Sea, 1863, 20 in. by 26 in.	J. H. Trist, 1892, 33 gns.	Feb. 14, 125 gns.
Jongkind, Campanile à Rotterdam, 42 c. by 56 c.	Wilson, 1881, 4,600 frs.	Zygomalas, 18,500 frs.
J. Israels, Head of a Peasant, 22 in. by 17½ in.	£150	Hamilton Bruce, 300 gns.
Sir E. Burne-Jones (drawings), Study of Heads, two pastels	Artists' Sale, 1898, 39 gns.	Feb. 28, 36 gns.
,, Female figure, pastel, 13 in. by 17½ in.	,, ,, 38 gns.	,, 35 gns.
,, Female figure, pastel, 13 in. by 7½ in.	,, ,, 62 gns.	,, 50 gns.
,, Heart of the Lotus, pastel, 15¾ in. by 13½ in.	,, ,, 46 gns.	,, 44 gns.
,, Study for Three Graces, 54 in. by 28 in.	,, ,, 90 gns.	,, 42 gns.
,, Slave and Andromeda, pencil	,, ,, 60 gns.	,, 60 gns.
,, Helen, pencil, 13 in. by 6½ in.	,, ,, 42 gns.	,, 40 gns.
J. Maris (drawings) River Scene with Barge, 16 in. by 19½ in.	£150	Hamilton Bruce, 450 gns.
,, Downs, storm and cloud effect, 12 in. by 16½ in.	£60	,, 310 gns.
,, Village Scene, 1875, 10 in. by 17½ in.	£40	,, 340 gns.
,, Quay at Amsterdam, 1878, 11 in. by 18 in.	£45	,, 410 gns.
,, (pictures), Rotterdam, 36 in. by 43 in.	£300	,, 2,500 gns.
,, Loading a Barge, 33½ in. by 42 in.	£350	,, 1,550 gns.
,, Village on a Canal, 16½ in. by 24 in.	£120	,, 730 gns.
,, Canal through the Dunes, 18½ in. by 24 in.	£175	,, 850 gns.
,, The Sisters, 24 in. by 20½ in.	£250	,, 780 gns.
,, Cottage on the Dunes, 16 in. by 19 in.	£120	,, 620 gns.
,, Boy Playing a Flageolet, 14 in. by 9 in.	£60	,, 300 gns.
,, The Drawbridge, 12 in. by 9 in.	£90	,, 420 gns.
M. Maris, Two figures, evening, 21½ in. by 30 in.	These two black and white drawings cost £60	,, 100 gns.
,, Female Figure Reclining, 19 in. by 26 in.		,, 110 gns.
,, He is Coming, 1874, 17 in. by 12½ in.	£300	,, 1,900 gns.
,, Head of a Girl, 19 in. by 15 in.	£150	,, 320 gns.
,, The Bride, 20 in. by 13½ in.	£150	,, 360 gns.
,, The Enchanted Castle, 8 in. by 13 in.	£550	,, 720 gns.
,, Montmarte, 9½ in. by 13½ in.	£40	,, 620 gns.
A. Mauve, An Ox in a Stall, 17 in. by 27 in. (drawing)	£50	,, 290 gns.
A. T. J. Monticelli, The River Bank, 15 in. by 23 in.	1880, 1½ gns.	,, 490 gns.
,, Group of Figures on a Mountain, 9½ in. by 18 in.	£2	,, 210 gns.
,, A Fête Champêtre, 13½ in. by 17 in.	£50	,, 65 gns.
Sir N. Paton, Hesperus, 1860, 36 in. by 27 in.	Bolckow, 1891, 150 gns.	Feb. 14, 280 gns.
D. G. Rossetti, Veronica Veronese, 1872, 43 in. by 35 in.	Leyland, 1892, 1,000 gns.; Ruston, 1898, 1,550 gns.	Vaile, 3,800 gns.
A. Sisley, Soleil Couchant, 46 c. by 61 c.	Doria, 1899, 6,650 frs.	*Zygomalas, 11,000 frs.
C. Troyon, La Vallée de la Tocque, 102 in. by 83 in.	Kurtz, 1880, 700 gns.	Feb. 14, 2,600 gns.

* The Zygomalas Collection was sold early in June at the Galerie Georges Petit, Paris, and the result was on the whole disappointing; the collection cost about 800,000 francs, whilst the total of the sale only amounted to 492,140 francs.

A less pleasing feature of the picture sales of the season is a consideration of the "drops" which certain works have sustained as compared with the prices paid on previous occasions. This phase is an inevitable element of every season's sales, and the following tabulated statement (which might be considerably extended) tells its own story sufficiently well to render superfluous any further explanation :—

THE SEASON'S "DROPS."

Description of Article.	Prices Paid.	Prices Realised, 1903.
R. P. Bonington, View near Dieppe Coast, 9½ in. by 12½ in.	Novar, 1878, 400 gns.	Feb. 28, 300 gns.
F. Boucher, Girl with a Mask, 1734, 28 in. by 22½ in.	,, 1878, 110 gns.	March 28, 36 gns.
Sir A. W. Callcott, Thames near Maidenhead, 56 in. by 48½ in.	1866, 660 gns.	,, 210 gns.
Vicat Cole, On the Arun, 26 in. by 40 in.	De Santurce, 1883, 220 gns.	Feb. 28, 140 gns.
E. W. Cooke, Porto del Lido, 1853, 19½ in. by 34½ in.	F. T. Turner, 1878, 530 gns.	,, 150 gns.
T. S. Cooper, Pushing off from Tilbury Fort, 1884, 90 in. by 130 in.	Artists' Sale, 1902, 560 gns.	March 21, 370 gns.
,, Separated and not Divorced, 1874-82, 103 in. by 90 in.	,, ,, 200 gns.	,, 50 gns.
T. Creswick and W. P. Frith, River Tees at Wycliffe, 50 in. by 40 in.	W. Fenton, 1879, 610 gns.	June 13, 230 gns.
W. Etty, The Judgement of Paris, 1846, 57 in. by 77 in.	Gillott, 1872, 810 gns.	Jan. 17, 300 gns.
T. Faed, The Forester's Family, 1880, 40 in. by 27 in.	R. Hurst, 1899, 420 gns.	May 6, 300 gns.
F. Goodall, The Swing, 1854, 32 in. by 48 in.	Kurtz, 1891, 225 gns.	,, 16, 66 gns.
,, Subsiding of the Nile, 1873, 60 in. by 120 in.	Bolckow, 1888, 1,450 gns.	June 13, 400 gns.

DESCRIPTION OF ARTICLE.	PRICES PAID.	PRICES REALISED, 1903.
F. D. Hardy, Reading a Will, 26 in. by 35 in., 1869	Eden, 1874, 500 gns.	July 11, 105 gns.
Heywood Hardy, Ulysses feigning Madness, 1874, 36 in. by 64 in.	T. Walker, 1888, 900 gns.	May 6, 200 gns.
Sir G. Harvey, P.R.S.A., Bunyan in Bedford Gaol, 1837, 44 in. by 68 in.	F. G. Moon, 1872, 125 gns.	Feb. 4, 19 gns.
F. R. Lee, The Coast at Saltfleet, Lincs., 1832, 24 in. by 36 in.	A. Brooks, 1879, 250 gns.	,, 28, 62 gns.
J. Linnell, senr., The Woodcutters, 10 in. by 12 in.	J. Nield, 1879, 410 gns.	,, 28, 180 gns.
,, The Ford, 1872, 45½ in. by 60 in.	1874, 725 gns.	March 23, 360 gns.
,, The Brow of the Hill, 1865, 27½ in. by 38½ in.	McConnell, 1886, 610 gns.	June 13, 305 gns.
,, English Woodlands, 27 in. by 39 in.	Eden, 1872, 800 gns.	July 11, 340 gns.
,, Hampstead Heath, 17½ in. by 23½ in., 1856	Brooks, 1879, 860 gns.	July 11, 510 gns.
,, Winding the Skein, 10 in. by 14 in., 1860	Fenton, 1879, 300 gns.	July 11, 55 gns.
E. Long, Australia, 1866, 49 in. by 33 in.	T. Walker, 1888, 800 gns.	May 6, 115 gns.
D. H. McEwen, Naworth Castle (drawing), 20 in. by 29½ in.	Artists' Sale, 1874, 61 gns.	March 28, 5½ gns.
,, Coire, Switzerland (drawing), 24½ in. by 38 in.	,, ,, 65 gns.	,, 19 gns.
P. Nasmyth, Ewes near Turner's Hill, 1829, 8 in. by 12½ in.	J. Nield, 1879, 230 gns.	Feb. 28, 105 gns.
J. Phillip and R. Ansdell, The Pet Lamb, 1863, 20 in. by 23 in.	A. Brogden, 1878, 500 gns.	May 16, 165 gns.
P. F. Poole, Song of the Troubadours, 1854, 54 in. by 75 in.	Bolckow, 1888, 1,490 gns.	June 13, 300 gns.
C. Stansfield, The Stack Rock, Antrim, 1881, 15 in. by 24 in.	F. T. Turner, 1878, 630 gns.	Feb. 28, 40 gns.
E. Verboeckhoven, Ewes, Lambs, Goats and Dog, 1857, 39 in. by 30 in.	Shandon, 1877, 365 gns.	March 28, 199 gns.

Although no great collection of fine old French furniture and decorative objects has come up for sale during the season, the supply cannot be said to have been below the average. The late Sir Edward Page Turner's collection, sold on February 20th, produced, with a few other properties, a total of £26,609. Of a large number of articles I am able to indicate the date and prices at which they were acquired. The differences are quite as remarkable as in pictures quoted on a previous page. A few instances of advanced prices are quoted from the Lelong sale, which is still in progress in Paris, and which will not come to an end until the autumn. The late Madame Lelong is credited with "excellent" qualities, and one of these is said to have been the exchanging of modern porcelain for the antique article; and in this I presume she discovered one of the many things which a woman can do so much better than a man. She certainly accumulated the finest and most extensive stock of objects of art and decoration ever formed by a woman, and as a charity is her sole legatee, she may be regarded as having expiated her little idiosyncrasies. On one of the articles in the following list a Louis XVI. clock, from the Shandon sale, there has been an enormous "drop" of 1,600 gns., and the only explanation of this is that the price paid for it in 1877 was infinitely above its value. On the last entry but one there is an even more remarkable difference, but in quite the opposite direction. One point in connection with this Charles I. goblet has not yet, I think, been cleared up—namely, how could a silver cup, stamped with the date of 1637, have been presented to the Mayor of Norwich in 1578?

Before passing on to the detailed consideration of the Page Turner and other articles of old French furniture and decoration, I am tempted to quote a few of the entries in Annoot's ledger account with the late Earl of Kimberley, when Lord Wodehouse. These are as follows:—

1863.	May.	Louis XVI. satinwood upright secretaire, £25.
,,	,,	Pair of 5-light ormolu branches, £17.
,,	July.	Old English chiming clock, £35.
1864.	May.	Old Louis XV. lac commode, mounted, with ormolu and marble slab, £30.
1866.	Feb.	Carved clock, bought at Christie's, £42.
,,	,,	Marble bust, bought at Christie's, £10 10s.
,,	May.	Old French fan, £20.
1867.	Feb.	Pair of Louis XVI. satinwood cabinets, mounted with ormolu and marble slab, £40. (This pair realised 76 gns. at the sale on March 6.)

Some of the minor items are extremely curious and interesting as showing Annoot's singular modesty in charges, a modesty which long ago seems to have become obsolete. We read, for instance, under the date of April, 1862: "To men repairing table at Bryanston Square, 7s."; in August, 1866, "to repairing and cleaning and French polishing clock case, £1 8s. 6d."; February, 1867, "to 4 square gilt blocks for pier glasses, and man's time fitting ditto, 7s. 6d."; March, 1867, "to repairing the rims of inlaid table, 5s."; same month, "to repairing a fan, and altering a case for ditto, 12s. 6d."; April, 1867, "to writing name on portrait, 5s."; "to repairing gilt frame at Bryanston Square, 5s."; and "to repairing, cleaning, and French polishing a small old marqueterie table, cleaning the mountings, and relining the slide, £2 4s."

DESCRIPTION OF ARTICLE.	PRICES PAID.	PRICES REALISED, 1903.
OLD FRENCH DECORATIVE OBJECTS AND FURNITURE.		
Old Sèvres bowl and cover, with Louis XV. chased ormolu mounts, 9½ in. high.	Sept., 1869, £17	Page Turner, 170 gns.
Pair of old Chinese *famille-verte* jars and covers, with Louis XIV. chased ormolu mounts, 5 in. high.	Oct., 1867, £22	,, 50 gns.
Pair of fluted celadon bottles, with Louis XVI. chased ormolu mounts, 11 in. high.	April, 1865, £33	,, 105 gns.
Pair of Egyptian porphyry vases, with Louis XVI. chased ormolu mounts, 8 in. high.	May, 1868, 40 gns.	,, 50 gns.
Small Louis XVI. clock, with bronze figure of Cupid, and attributes in chased ormolu, 10 in. high.	June, 1859, £18	,, 74 gns.
Pair of Louis XVI. candelabra, formed of bronze figures of bacchanals, 17¾ in. high.	March, 1858, £20	,, 90 gns.

DESCRIPTION OF ARTICLE.	PRICES PAID.	PRICES REALISED, 1903.
Louis XVI. clock, in ormolu lyre-shaped case, 14½ in. high	March, 1858, £18	Page Turner, 95 gns.
Pair of Louis XVI. ormolu candelabra, each as a fluted column, 15¼ in. high.	Jan., 1863, £35	,, £580.
Louis XVI. clock, white marble case with figures of nymphs and cupids, and chased ormolu mounts.	Dec., 1868, £30	,, 430 gns.
Louis XVI. oblong parqueterie casket, of satin and harewood, 8½ in. by 6½ in.	Sept., 1866, £5	,, 55 gns.
Louis XVI. inkstand of wood, veneered parqueterie wise, chased ormolu handles and border, 14½ in. wide.	Oct., 1865, £20	,, 170 gns.
Pair of metal-gilt candlesticks, formed as kneeling figures of slaves, 9 in. high.	March, 1858, £35	,, 130 gns.
Pair of Louis XVI. candelabra in ormolu, with Dresden figure of a swan, with attributes of Love and the Chase.	About 1898, 33,000 frs.	Lelong, 42,500 frs.
Louis XVI. parqueterie writing-table, with chased ormolu mounts, 52 in. wide.	March, 1858, £45	Page Turner, £460.
Another, nearly similar, 44 in. wide	,, ,, £28	,, 85 gns.
Louis XVI. mahogany console-table, with chased and pierced ormolu frieze, 41 in. wide.	,, ,, £25	,, £130.
Louis XVI. console-table, veneered with panels of satin-wood bordered by mahogany, with biscuit plaque of Tritons and frieze of ormolu, 31 in. wide.	Feb., 1866, £35	,, £100.
Louis XVI. oblong mahogany writing-table, with ormolu beadings, etc., 51 in. wide.	Jan., 1863, £70	,, 370 gns.
Louis XVI. commode, of mahogany and rosewood, with chased ormolu mounts, 52 in. wide.	Jan., 1864, £30	,, 220 gns.
Pair of upright mahogany cabinets of Louis XVI. design, with chased ormolu mounts, 24 in. wide.	1867, £37	,, 200 gns.
Louis XVI. oblong parqueterie table, with panels in satinwood and mahogany, 31 in. wide.	1868, £18	,, 52 gns.
Louis XVI. upright parqueterie secretaire, with panels inlaid with a chequer design in hare and satinwood, the whole mounted with chased ormolu, 28 in. wide.	Sept., 1863, £20	,, 480 gns.
Fire screen of oak, inlaid with a panel of old French crimson silk, 30 in. wide.	Oct., 1869, £10	,, £90.
Louis XVI. small bonheur-du-jour secrétaire, inlaid with flowers in rosewood on a tulip-wood field, 21½ in. wide.	April, 1868, £21	,, 1,600 gns.
Louis XVI. marqueterie commode, panels inlaid with flowers in coloured wood, chased ormolu mounts, 52 in. wide.	March, 1868, £60	,, 330 gns.
Louis XVI. parqueterie commode, panels inlaid with simple parqueterie of satinwood and mahogany, with chased ormolu mounts, by H. Riesener, 40 in. wide.	Sept., 1863, £50	,, 680 gns.
A Regency carved wood fire-screen, with panel of Savonnerie tapestry	Cost 2,000 frs.	Lelong, 15,000 frs.
White marble bust of Mme. de Fourcroy, by Pajou, 1789	Cost 25 years ago 80,000 frs. [Mad. Lelong wanted 150,000 frs. for it.]	,, 105,500 frs.
Pair eighteenth century statuettes of young women, in terra-cotta	Cost about 1900, 2,000 frs.	,, 11,200 frs.
Louis XVI. grand lit à baldaquin, in carved and gilt wood	[It is not known what Mad. Lelong paid for this, but she refused an offer of 150,000 frs.]	,, 10,000 frs.
Louis XVI. clock, in lyre-shaped case of gros-bleu Sèvres porcelain, the whole mounted with festoons of flowers, etc., in cast and chased ormolu, 24½ in. high.	Shandon Sale, 1877, 2,000 gns.	March 27, 400 gns.
Charles I. plain goblet, with inverted bell-shaped bowl, 7⅝ in. high, 3¾ in. diam. of bowl, York hall-mark, 1637, by F. Bryce, 8 oz. 14 dwt., at £56 per oz.	Bohn Sale, 1875, £20	Jan. 9, £487 4s.
Sir J. E. Boehm, statuary marble bust of T. Carlyle	Artists' Sale, 1891, £100	Feb. 6, 20 gns. (bought in and privately purchased for the London Library).

The late Sir Hugh Adair, whose choice collection of porcelain was sold on February 27th, realising £9,611, was collecting at about the same period as Sir Edward Page Turner, and seems to have been only a degree or two less successful. On nearly all the Adair purchases, as on those of the Turner, there has been a considerable and satisfactory profit. In one instance at least there has been a slight drop from 295 gns. in 1868 to 120 gns. on February 27th.

DESCRIPTION OF ARTICLE.	PRICES PAID.	PRICES REALISED, 1903.
OLD CHINESE PORCELAIN.		
Pair of pear-shaped bottles, blue, 8½ in. high	Nov., 1863, £18	Page Turner, 140 gns.
Pair triple gourd-shaped bottles, blue, 9¼ in. high	Nov., 1868, £18	,, £140.
Another pair, 11 in. high	Jan., 1863, £10	,, 120 gns.

Description of Article.	Prices Paid.	Prices Realised, 1903.
A globular bottle, powdered blue, 11 in. high	Nov., 1863, £12	Page Turner, £195.
Pair of bottles, similar form, 8 in. high	Feb., 1866, £18	,, £205.
Famille-rose oviform jar, and pair of beakers, 16½ in. high	July, 1869, £30	,, 350 gns.
Pair famille-verte vases, with Louis XV. ormolu mounts	Vente Gontant-Biron, 1898, 47,000 frs.	Lelong, Paris, 93,000 frs.
Old Dresden Porcelain.		
Pair of seaux, painted with flowers, 7¾ in. high	July, 1865, £4	Page Turner, 44 gns.
Pair of vases, with oviform bodies, 7 in. high	Feb., 1866, £20	,, 195 gns.
Octagonal-shaped snuff-box	Sanders' Sale, 1867, £9 5s.	Hugh Adair, 98 gns.
Basket-shaped box, with Watteau subjects	Sir F. Roe's Sale, 1867, 40 gns.	,, 100 gns.
Tea-pot formed as three monkeys, 7½ in. high	Duc de Forli's Sale, 1877, £22	,, 120 gns.
Oval écuelle, cover and stand	Lt.-Col. Grant's Sale, 1871, 80 gns.	,, 230 gns.
Set of three oviform vases and a pair of beakers, 6 in., 6½ in., and 8¼ in. high	Sanders' Sale, 1875, £153	,, 450 gns.
Pair of figures of gentlemen, 6½ in. high	Duc de Forli, 1877, £35	,, 150 gns.
Pair of groups of Chinese ladies and gentlemen, 6 in. high	,, ,, 50 gns.	,, 180 gns.
Group of an oak tree, with figures of a jay, squirrel, etc., 21½ in. high	Mainwaring, £14	,, 220 gns.
Old Sèvres and other Porcelain.		
Pair of seaux, with gold and bleu-du-roi, 6 in. high	1858, £30	Page Turner, 106 gns.
Pair of large oval dishes, by Bertrand, 18 in. across	1870, £30	,, 62 gns.
A sucrier, rose-du-Barry ground, 2¼ in. high	June, 1865, £6	,, 42 gns.
Biscuit group of a youth and girl, 10½ in. high	Nov., 1865, £12	,, 40 gns.
Pair of biscuit figures of girls bathing, after Falconet, "La Baigneuse," and "La Surprise," 13½ in. high, on gros-blue, white and gold plinths.	1867, £150	,, 2,100 gns.
"La Baigneuse," single figure from the above pair, 14½ in. high	Jan., 1869, £7 10s.	Page Turner, 42 gns.
Small cup and saucer, blue and gold ground, by Veillard	H. L. Wigram, 1870, 21 gns.	Adair, 80 gns.
Oval écuelle, cover and stand, by Fontaine, 1772	,, ,, 80 gns.	,, 220 gns.
Sucrier and cover, similar	Dudley, 1886, 39½ gns.	,, 70 gns.
Vincennes écuelle, cover and stand	C. W. Reynolds, 1870, 28 gns.	,, 115 gns.
Another	H. L. Wigram, 1870, 24 gns.	,, 34 gns.
Set of three oviform vases, by Castel, 1757, 7¼ and 9 in. high	G. Hibbert, 1868, 295 gns.	,, 120 gns.
Oviform vase and cover, with turquoise ground, by Morin, 13½ in. high	Dudley, 1886, 700 gns.	,, 1,900 gns.
Pair of Old Worcester vases, of inverted pear-shape, 4¾ in. high	Cost £50	,, 105 gns.
Pair of Chelsea flat-shaped hexagonal vases, with small necks, painted with bacchantes and satyrs, 7¾ in. high.	Cadogan, 1865, £155	,, 290 gns.

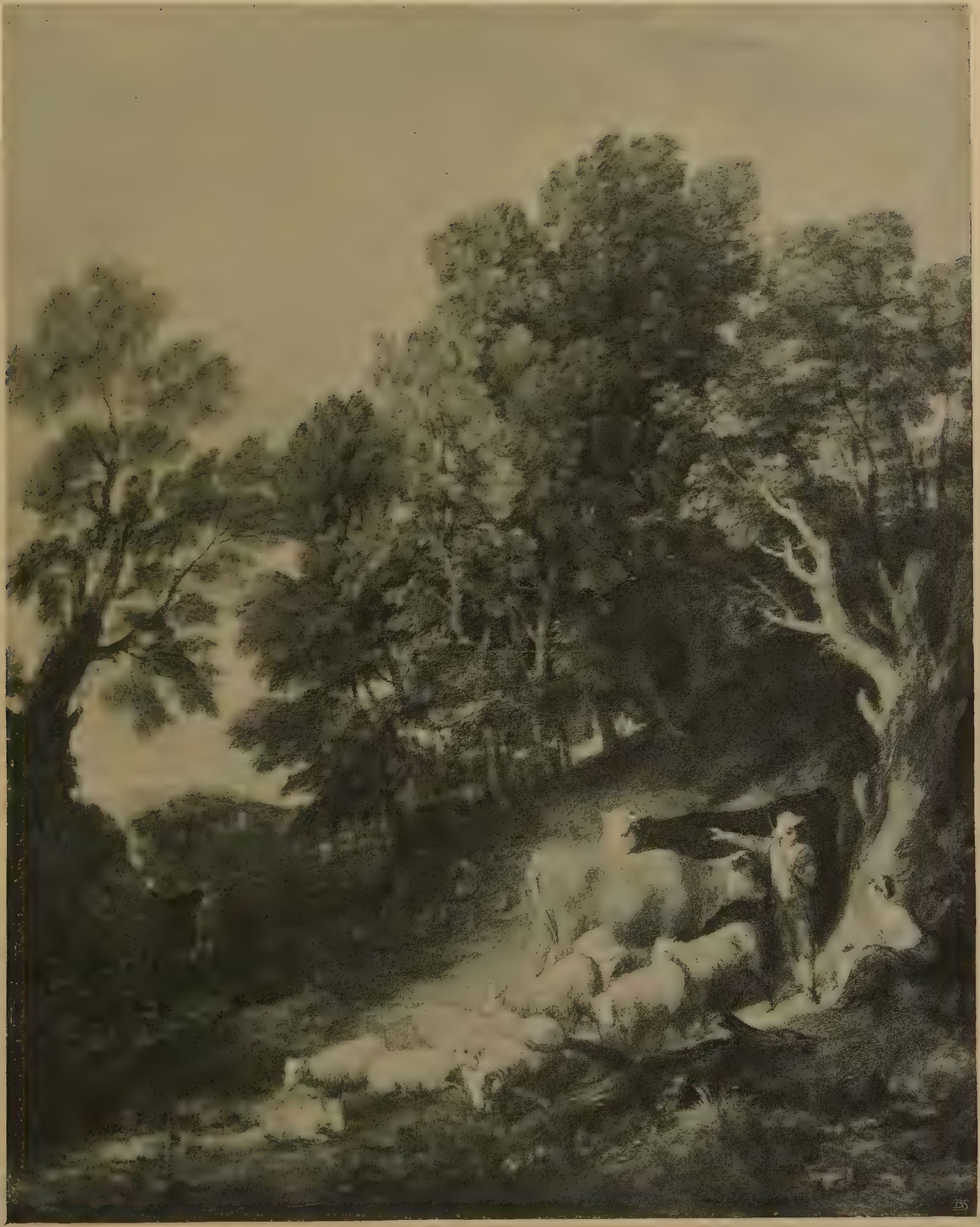
Curiously enough the two most interesting book sales—which took place, it need hardly be added, at Sotheby's—of the season were both formed by Scotchmen—Sir Thomas D. Gibson Carmichael's, which realised £9,639 (March 23rd-27th), and the late Mr. J. Taylor Brown, which produced £2,781 (April 20th-24th). The two libraries differed in many respects; that of Sir Thomas Carmichael comprised many very fine books on art, rare early editions, and so forth; whilst Mr. Brown's extensive library was that of a student who could not afford expensive luxuries in the way of *editiones principes.* His books were what are known among booksellers as "bread and cheese" books—books, that is, for which there is a fairly regular sale at extremely moderate prices. Both the Carmichael and the Brown sales contained a few lots on which there has been a most striking advance in price; these, with a few other illustrations from various other sales, chiefly at Sotheby's, are included in the following table:—

Title and Description.	Prices Paid.	Prices Realised, 1903.
J. Bullokar, An English Exposition, 1616	Cost vendor 15s.	Hodgson's, May 6, £9.
R. Braithwait, The Shepheard's Tales, 1621, 25 leaves	Unique, imperfect copy, 1852, 19s.	May 18, £84.
R. Burns, Poems, Kilmarnock edition, 1786	Bought imperfect for 1s. 6d., perfected at a cost of about £6.	Brown, £350.
H. Chettle, England's Mourning Garment, 1603	Used to sell at from 38s. to 55s.	May 18, £101.
R. Congreve, Incognita, a novel, 1692	Cost vendor about £2	,, £61.
Destructiorum Vitiorum, 1509	Yemeniz, 1867, 220 frs.	Nov. 26, 1902, £62.
Das Buch der Schatzbehalter, 95 woodcuts by Wolgemuth, 1491	1865, £8	,, ,, £66.
Dante, La Divina Commedia, editio princeps, with date, 1472	Sunderland, 1882, £46	Carmichael, £252.
,, The same, 1st edition with Landino's Commentary, with 19 designs, 1481.	Hamilton Palace, 1884, £384; Crawford of Lakelands, 1891, £360.	,, £1,000.
D. Defoe, Robinson Crusoe, 2 parts, 1719, 1st edition, in original calf	Similar copy Roxburghe, 1812, £1 4s. Ditto, July 14, 1902, £245.	May 19, £307.
A. Gardyne, Garden of Grave and Godlie Flowres, sonets, etc., 1609, unique.	1855, £8 8s.	Dec. 6, 1902, £101.

TITLE AND DESCRIPTION.	PRICES PAID.	PRICES REALISED, 1903.
Homer, Opera, editio princeps, 1488, 2 vols.	Syston Park copy, 1884, £85; Wodhull copy, 1886, £200	Dec. 7, 1902, £187.
J. Keats, Poems, 1st edition, 1817, in original boards, uncut	Cost Mr. Taylor Brown 2s.	Brown, £140.
J. Latterbury, Liber Moralium Expositio in Threnos Ieremiæ Prophetæ, 1482.	Heber copy, £4; Gardner copy, 1854, £9 12s.	Nov. 26, 1902, £270.
J. Milton, Paradise Lost, 1667, 1st edition, with the first title page	Lawrence copy, 1892, £120	May 20, £355.
D. G. Rossetti, Sir Hugh the Heron, 1843	Cost vendor 3s.	Hodgson's, May 7, £84.
W. Shakespeare, Second Folio, 1632, with the very rare Rd. Hawkins title page.	No similar copy apparently recorded.	May 21, £850.
P. B. Shelley, Proposals for an Association of those Philanthropists, etc., broadsides, etc.	Pearson's Catalogue, 1870, £15 15s.	May 20, £503.
P. B. Shelley, Four 1st editions of his Works	Cost Mr. Taylor Brown a few shillings.	Brown, £66 5s.
Sir Walter Scott, Series of 83 autograph letters, chiefly to his brother, Thomas Scott, and Mrs. T. Scott, 1807-1832.	March, 1899, £305	Carmichael, £485.
Sir Walter Scott, Waverley Novels, set of 1st editions, 74 vols.	Egerton Clark, 1899, £226	,, £485.
,, His Latin Grammar	Cost Sir T. Gibson Carmichael £6 6s.	,, £44.
E. Spenser, The Fairie Queene, 1st editions of the two parts, 1590-6	Cost £21 in 1885	,, £221.
,, The Shepheard's Calendar, 4th edition, 1591	Utterson, 1852, £5 5s.	,, £26.
Suetonius, Cai Suetonii Tranquilli de Vita XII., Cæsarum, 1471	Hibbert, 1829, £8 8s.	Nov. 26, 1902, £50.
Heures de Marguerite de Rohan, Comtesse d'Angoulême, a beautiful fifteenth century MS., with 15 superb miniatures.	Sauvagost, 1861, 185 frs.; Firmin-Didot, 1882, 5,500 frs.	Paris, March, 39,000 frs.
Tennyson, C., Sonnets and Fugitive Pieces, 1830, 1st edition Thackeray's copy, with two sketches and an original poem of twelve lines by him.	Hodgson's, April 30, 1902, £300	June 17, £140.

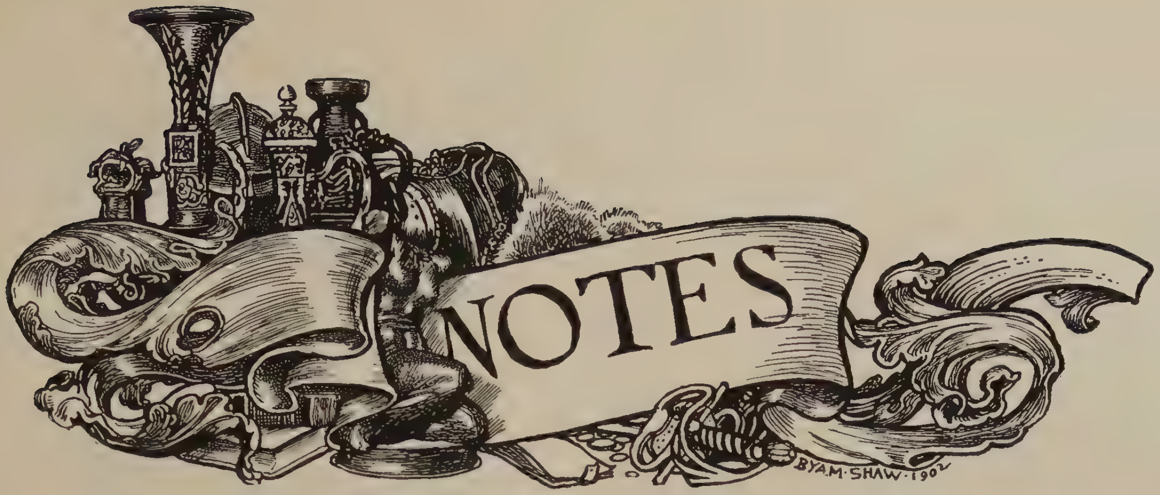
Of the many pastimes or hobbies, perhaps that of collecting coins is the least eclectic. It is indeed of a highly special character, the number of serious collectors being astonishingly few, having regard to the historical interest and importance of the study—so many monarchs and rulers would have been absolutely unknown to posterity but for the existence of coins with their names and effigies inscribed on them. The curious fact in connection with coin-collecting is its fascination when it has once obtained a hold on a man with even the rudiments of the collecting instinct. The late Mr. Hyman Montagu, the dispersal of whose vast collection was spread over two or three years, was one of the most enterprising collectors who ever lived; and now the collection of another great collector is in process of dispersal, that of the late Mr. J. G. Murdoch. The first four portions of Mr. Murdoch's series of ancient British, Anglo-Saxon, and English coins and tokens have realised a total of £20,356 8s. 6d., so that in coin-collecting, as in other branches of art and vertu collecting, a person, to be at all distinguished, must have the command of plenty of money. Many of Mr. Murdoch's more important coins were obtained at the various Montagu sales; on some there has been a big "drop," and on others a considerable advance, so that, striking a balance, there has probably been a profit rather than a loss on the investment. A few of the more noteworthy coins in the Murdoch sales were the following:—

ENGLISH COINS.	PRICES PAID.	PRICES REALISED, 1903.
Penny, Baldred, King of Kent	Montagu, 1896, £30 10s.	Murdoch, £51.
,, Ælfred	,, ,, £15	,, £21.
,, Henry III., London Mint	,, ,, £250	,, £325.
Half George noble, gold, Henry VIII.	,, ,, £275	,, £495.
Double sovereign, pattern, first coinage, Henry VIII.	,, ,, £115	,, £170.
,, ,, third coinage, Edward VI.	,, ,, £175	,, £245.
Pattern, silver half-crown, 1554, Philip and Mary	,, ,, £96	,, £147.
,, ,, crown, by Briot, Charles I.	Bieber, 1889, £15 10s.	,, £61.
Siege unit or sovereign, Pontefract, 1648, Charles I.	Montagu, £120	,, £150.
Gold fifty-shilling piece, 1656, by Simon, Cromwell	Bieber, £227	,, £95.
Pattern, silver crown, 1663, by Simon, Charles II.	,, £500	,, £420.
,, ,, "Reddite," etc.	Montagu, £100	,, £215.
,, ,, ,, in pewter	1893, £37	,, £57.



LANDSCAPE WITH FIGURES AND CATTLE *Height*, 58½ *ins.* ; *width*, 47½ *ins.*

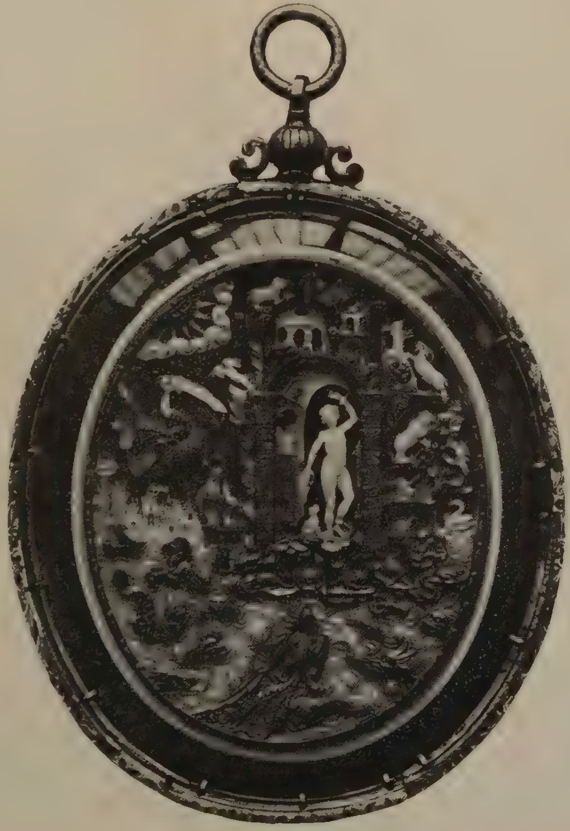
By Thomas Gainsborough, R.A.
Belvoir Castle Collection



NOTES

A Splendid Heirloom

The large cameo illustrated here is without doubt one of the finest storied cameos of the renaissance period in existence. This remarkable family relic, preserved by its owner, Lord Fitzhardinge, at Berkeley Castle, is known as the "Hunsdon Onyx." It possesses a peculiar interest, both from an artistic and historical point of view. During the preparations made to resist the invasion of England by the Spanish Armada in 1588 the protection of the person of Queen Elizabeth was confided to her cousin, Henry Carey, Lord Hunsdon. For his many services he received, according to tradition, among other costly presents from his royal mistress this beautiful onyx, which, on his death, in 1596, passed into the possession of his son. So highly did George, the second Baron Hunsdon (who died in 1603), value this exquisite jewel, that he bequeathed it to his wife Elizabeth Spencer, and afterwards to his only daughter, Elizabeth Lady Berkeley, with strict injunctions to transmit the same to her posterity, with other jewels, to be preserved (according to the actual terms of his will), "Soe longe as the conscience of my heires shall have grace and honestie to perform my will, for that I esteeme theme right jeweles and monumentes worthie to be kept for theire beautie, rareness, and that for monie they are not to be matched, nor the like yet knowen to be founde in this realme." Certainly no gem of the same period and similarly engraved, preserved in the public, and, as far as I know, in the private collections of this country (including even the Windsor gems described in the April number of this magazine), can in any way be compared with it. The only cameo at all similar is in the Bibliothèque Nationale at Paris. It is engraved, probably by the same artist, with the scriptural subjects known as the "Parallel between the Old and New Testament," and is referred to by M. Babelon as one of the most remarkable of renaissance gems.



THE HUNSDON ONYX

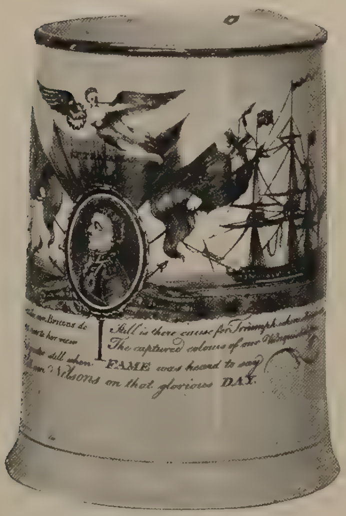
The "Hunsdon Onyx," to describe it in detail, is a large and magnificent oriental sardonyx (measuring $3\frac{3}{4}$ in. by $3\frac{1}{4}$ in.) of three strata, the uppermost being white and the lowest a rich dark brown, representing the story of Perseus and Andromeda. Andromeda is chained to the portico of a building on an island, while Perseus descends to free her with a drawn sword in his hand. In the distance is a city on the coast, animals are on the trees adjoining the building, and in the foreground swim sea monsters, the whole being most minutely and exquisitely worked. The cameo, which is Italian of the commencement of the sixteenth century, is set in an enamelled gold frame, possibly of English workmanship, and dating from the time of its former royal owner.

Nelson Commemoration Mug

THE Nelson Commemoration Mug, here reproduced, bears the following inscription :

"The Briton mourns, what else can Britons do
While bleeding Nelson rises to her view?
Still is there cause for triumph when she shows
The captured colours of our vanquished foes.
And greater still when FAME was heard to say,
'All, all were Nelsons on that glorious DAY.'"

It stands 6 in. high and is 5 in. in diameter.

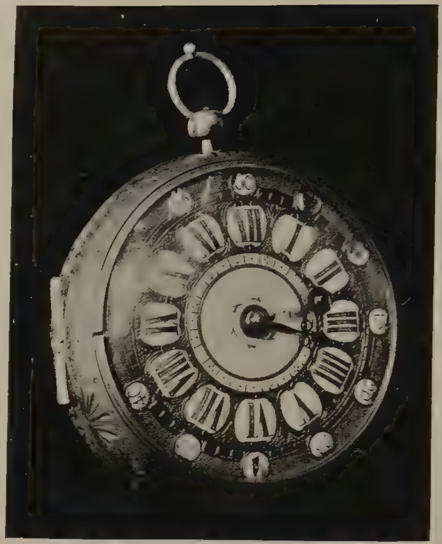

Still is there cause for Triumph
The captured colours of our Vanquished
FAME was heard to say
Nelsons on that glorious DAY.

NELSON COMMEMORATION MUG

Amongst the interesting Nelson relics sold at Sotheby's in May was a cup and saucer from the historical service presented by the ladies of England to Admiral Nelson. These went for £20 5s., while two cups and saucers and a milk jug decorated with a wreath of oak leaves as border, fetched more than double that sum. Lord Nelson's coronet, arms, and crest were in the centre of each piece ; these were formerly in the collection of Lord Bridport. From the same source also came the goblet, painted with an anchor within a wreath, and the dates : "2nd April, Baltic," "The Glorious 1st August," and "14th February." Five pieces of a dinner service, decorated with a figure "Hope," said to represent Emma Lady Hamilton, fetched £62 10s. ; these pieces were marked "Flight" under a crown.

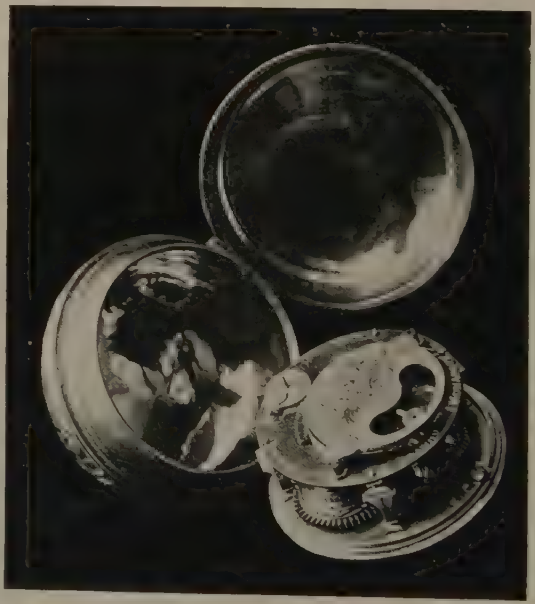
French Watch of the Louis XIV Period
Circa 1645-1715

THIS specimen of these very early watches is in particularly fine condition. The case is of embossed and engraved heavily gilt brass. Upon the back is a very elaborate representation of "Cupid's Offering." The glass over the face is fixed in a very wide rim, as will be noticed in the photograph. The numerals are painted in dark blue upon separate pieces of white enamel fixed on a beautiful chased gilt brass dial. The works open out, as shown in the photograph, on a hinge fixed to the case. As will be seen, the construction is on the old chain and barrel system.



LOUIS XIV. WATCH

The maker of this watch has his name engraved upon the upper plate, thus, "Jean Hubert, Rouen." Also engraved along with it is the dedication, which is one of the charms of this watch, "AU GRAND MONARQUE." The dedication of watches thus was a custom of the French watchmakers of this period, calculated to flatter the vanity of Louis Quatorze.



LOUIS XIV. WATCH

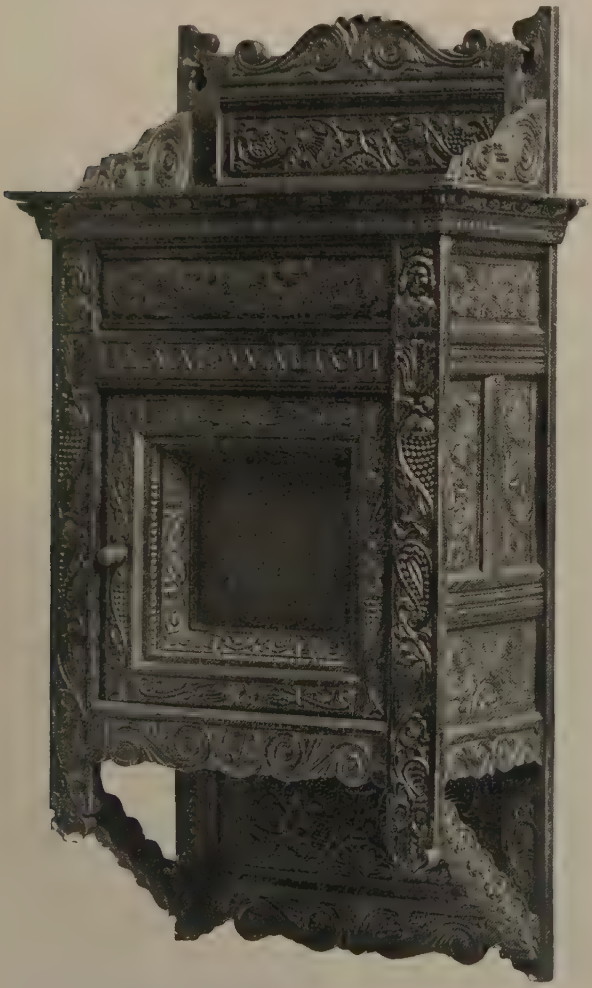
Although of such considerable antiquity it still keeps very good time. It is, however, too large to carry in the waistcoat pocket with comfort, measuring $2\frac{1}{2}$ in. in diameter and $1\frac{1}{2}$ in. in thickness.

This watch is said to have been brought over to England by a party of Benedictine nuns, who left France shortly before the French Revolution. By exchange it came into the hands of a jeweller some years ago, from whom the present owner purchased it.

Izaak Walton's Hanging Cupboard

The following is from a catalogue announcing the sale in Bath, April 28th, 1881, of a collection of old and antique furniture:

"Lot 29. From the old Deanery, Winchester. Suspended wall-cabinet, with cupboard and drawer secretly fastened: the door is sunk and inlaid with fine marqueterie, above is the name, Izaak Walton, below that the date, 1672, and all the panels are richly carved."



IZAAK WALTON'S HANGING CUPBOARD

A more detailed account was given by Mr. Elkin Mathews, who owns it, in a paper contributed to *The Angler's Note-Book*, June 15th, 1884. But the illustration we are permitted to publish renders a repetition of it unnecessary, and only the measurements, of which the photograph gives no idea, are, at the moment of writing, required. "The body of this fine old aumbrey bracketed cabinet, or hanging cupboard, is 2 ft. 2 in. in height, the projections of the back-boarding, 10 in. above and 14 in. below; so the entire length is 4 ft. 2 in., while its depth from back to front is 13 in., and its width 2 ft."

Failing positive proof, there is circumstantial evidence of genuineness in the fact of its coming from Winchester, for Izaak Walton spent all the last years of his life with his friend George Morley, Bishop of Winchester, and found all the comforts of home either there or at the Bishop's seat, Farnham Castle, named in his will:

"To my son Izaak I give all my books (not yet given) at Farnham Castle, and a desk of prints and pickters. Also a cabinet near my bed's head in which are some little things that he will value, though of no great worth."

The will was dated October 24th, 1683, and the son to whom this was left was a clergyman of some importance in the diocese of the Bishop of Salisbury. There is probability, not certainty, that the respect due to an heirloom was paid to this cabinet, and that from a descendant of the *Complete Angler* it passed to some friend in the Deanery.

"It is my ambition," said Mr. Mathews, "to fill it with rare Waltonian volumes," and anyone holding his unique position in Bookland would find it a comparatively easy matter. The furniture of that day had not to be marked "fragile" like ours, and the probability is that this old treasure will last till Mr. Mathews and his successors have filled it with these mute witnesses of a bookseller's love for an author; also that information may be forthcoming concerning the past of this priceless relic. I say priceless because in Mr. Mathew's paper no less than seven sonnets are quoted at length, owing their inspiration entirely to the emotions it has excited.

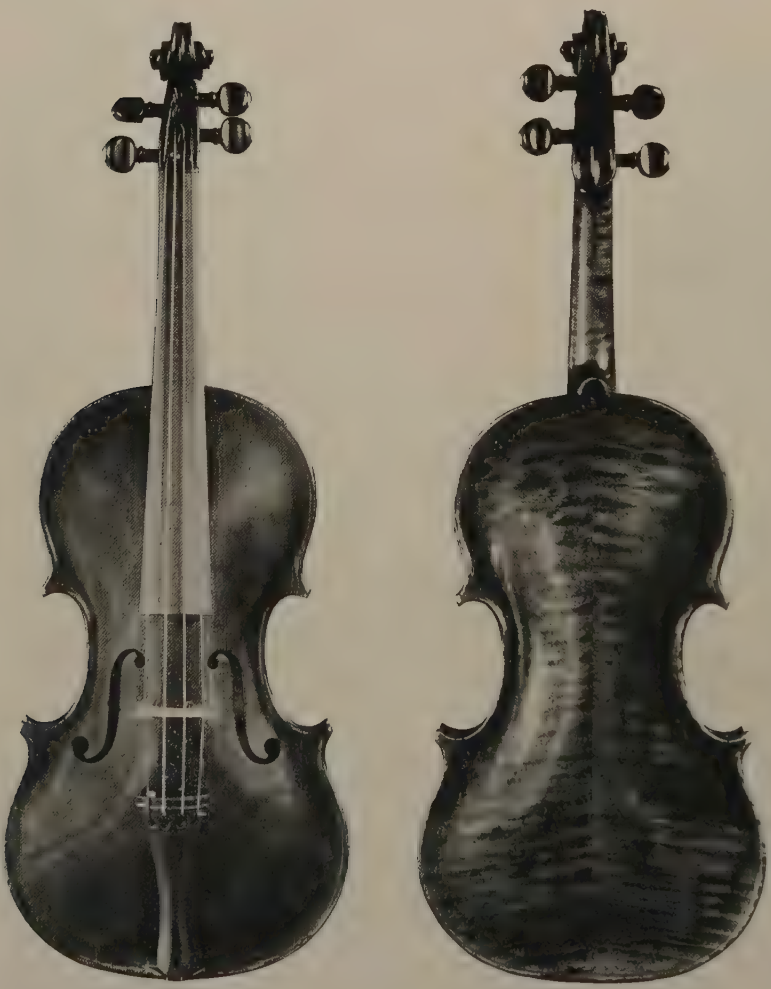
A Golfer

Inspired by the suggestion in the July number of The Connoisseur that devotees of the royal and antient game "should test the glorious possibilities, the successes, disappointments, the moments of fortune, and the bunkers of despair which lie before the golf print collector," we lay before you our first "approach." The portrait of the stalwart sportsman is that of William Innes, "much sought after by collectors," we hear; so much so that reprints of the old mezzotint have been recently put upon the market. The print is described by Bromley as "A Merchant of London," and in Challoner Smith's invaluable *British Mezzotinto Portraits*, "William Innes is walking towards left looking to front carrying bat." Heavens! are the clubs or sticks of the royal game to be confused with the mere bat of the cricketer? The brassies, the cleeks, and the drivers of the noble sportsman William Innes, to say nothing of his characteristically humorous-looking caddie with the black bottle sticking out of his pocket, would rattle their antient sticks at the insult. Requiescant in pace. Challoner Smith doubtless knew more about mezzotints than the technicalities of golf, and assuredly the acquisition of golf prints adds new zest to the game.

A Violin by Nicholas Amati (Grand Pattern)

THE superiority of the Cremona violins was recognized in England at an early period. In the Enrolments of the Audit Office in the reign of Charles II., 1662, there is an entry requiring payment to be made of a sum of forty pounds for two Cremona violins, bought and delivered for His Majesty's service. It was, however, only by slow degrees that the Italian instruments gained more general appreciation; and the late Mr. Hart, in his well-known work on the violin, gives the year 1800, or thereabouts, as the time when the tide of Italian violins had fairly set in towards France and England, and when the leading English makers adopted the pattern of Nicholas Amati.

This illustrious maker was the grandson of Andreas Amati, the founder of the Cremona school. Many excellent copies of his violins were made by the English makers, and for many years the possessor of a genuine Amati was looked upon with as much envy as we now regard the possessor of a veritable Strad. The most esteemed instruments of this maker are those which, on account of their grand proportions, have been designated "Grand Amatis"; and Mr. Hart, referring to these, says: "This maker gained his great reputation from these famous productions. They may be described as having an outline of extreme elegance, in the details of which the most artistic treatment is visible. The corners are drawn out to points of singular fineness, and this gives them an appearance of prominence which serves to throw beauty into the entire work. The wood used for his grand instruments is of splendid quality, both as regards acoustical requirements and beauty of appearance. In some instances the grain of the wood is of a mottled character, which within its transparent coat of varnish flashes light here and there with singular force. The highest praise must be conceded to the originator of a design which combines extreme elegance with utility, and simple as the result may appear, the successful construction of so graceful a whole must have been attended with rare ingenuity and persevering labour."



AN AMATI VIOLIN

Of this large pattern and beautiful model Nicholas Amati made few examples, and put his whole soul into them. The violin here illustrated, which bears the original label dated 1641, is one of the very few known to be in a good state of preservation. It is referred to in Mr. Hart's work, and is also mentioned in Forster's *History of the Violin* as "one of the finest Amatis," and as being owned by Mr. Betts, the English maker, two of whose violins gained the prize medal at the Great Exhibition of 1851, one being a copy of this instrument.

This beautiful violin, which on account of its connection with Mr. Betts is known as the "Betts" Amati, was subsequently disposed of to Mr. Beale, a well-known connoisseur, for £250, the value at that period of a fine Stradivarius, and has been for the last twenty-six years in the possession of a Yorkshire amateur. The wood of the belly is of a silky texture, with a straight and even grain, and the back, which is in two pieces, is strikingly handsome. The varnish is golden amber in colour, and is of the very finest quality, possessing all the characteristics which have made the Cremona varnish so famous. We see here that wonderful combination of brilliant lustre and velvety softness which subsequent makers have in vain attempted to imitate, and which leaves us no alternative but to look upon the varnish of Cremona as a lost art. The tone of this violin possesses the liquid sweetness characteristic of Amati, and combines rich brilliancy with delicate sensitiveness, qualities which render the Amati violins very suitable for ladies' use.

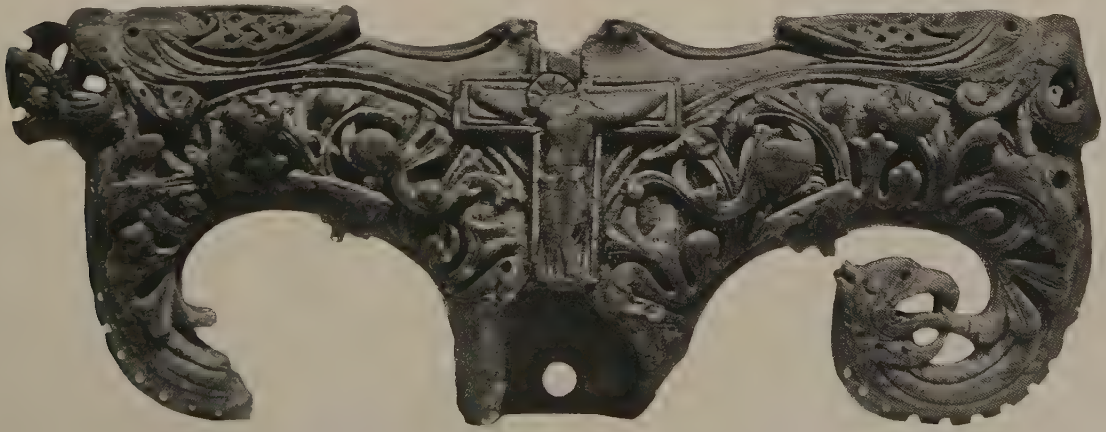
Amongst the pupils of Nicholas Amati was Antonius Stradivarius, and so deeply impressed was the pupil with the work of the master, that not only did his early instruments resemble so closely those of his instructor that they are called "Amatese" Strads, but the influence of Amati can also be clearly traced in all his subsequent works; and there can be no doubt that the modifications made by Stradivarius in the Amati model were intended to produce a more powerful and expansive tone, and at the same time to retain the pure soprano quality of the Amati.

The works of Nicholas Amati are great in themselves, but they derive an additional interest from the important influence they exercised on the subsequent work of Antonius Stradivarius.

A COMPLETE index to numbers 13 to 18 of SALE PRICES is in preparation, and will be issued *gratis* with the September and October numbers of SALE PRICES.

Eleventh Century Crozier

AN interesting treasure trove has recently been added to the British Museum, in the form of an ivory Tau Cross or Crozier, of the eleventh century. It was literally dug up in the garden of the rectory at Alcester, Warwickshire, and having been exhibited at a meeting of the Society of Antiquaries, attracted the attention of one of the body of philanthropists known as the "Friends of the British Museum." Is it not scandalous that the public monies provided for the purchases should have to be supplemented in this way? The crozier is a fine specimen of eleventh century ecclesiastical work, and was probably made for Evesham Abbey, near by. The friends of the Museum purchased it for £100: it is an interesting circumstance that the Rector of Alcester proposes to devote this sum towards some projected improvements in the Church. Thus the Church of the eleventh century has materially come to the rescue of the Church of the twentieth century.



IVORY CROZIER OF THE ELEVENTH CENTURY

Introduction to John Smith's "Handbook and Directory of Old Scottish Clockmakers," published by W. J. Hay, Edinburgh.

THE extent to which the use of clocks and watches prevailed throughout Scotland during the sixteenth century cannot now be definitely ascertained; but it is certain that they were limited in number, and were only to be found in large towns, in the various abbeys and cathedrals that were scattered throughout the country, or in the possession of wealthy persons. The public clocks regulated the various services of the church; and, as those services entered largely into the everyday life of the people prior to the Reformation, the want of private timekeepers would not be greatly felt.

Probably most of the public clocks were of foreign make, for in no other Scottish city save Edinburgh was there to be found a craftsman able to erect or repair them. In 1535, the Town Council of Aberdeen commanded their Provost, Andro Cullane, to send the Tolbooth Knok to Flanders and "cause mend the same and gif it can nocht be mendid to buy thame ane new Knok at the townis expensis." It afterwards seems to have occurred to them that it was more practical to get an expert to examine the clock. So they wrote for "the man that makis Knoks," as they quaintly put it, who, after his arrival, evidently made a bungle of the repairs, as these had to be finished by Friar Alexander Lyndsay, who received five merks for his trouble. In the same city, in 1618, there appear to have been three clocks, namely, the Kirk Knok, Tolbooth Knok, and the College Knok, all out of repair "because they are auld and worne and partlie for want of skilful men to attend to them." So the magistrates wrote south to get the best Knokmakers. Unfortunately the "minute" does not mention names, but it is evident that Edinburgh is the town meant, for in looking at the records of the town of Dundee we get confirmation of such a practice. In 1540, William Purves, burgess of Edinburgh, and Knokmaker, made a new clock for St. Mary's Abbey, Dundee (to which fuller reference will be found in the note on this maker). This clock, however, was destroyed thirteen years later, being succeeded by another made by a townsman, which by 1600 had to be repaired, and that at the expense of the keeper of it, named Patrick Ramsay (see note). This clock got into such a state that the Dundee Town Council ordered James Alisone "to take her down and help all defects in her." This maker, James Alisone, was in Edinburgh in 1641, but whether he was a citizen is not clear, but in any case he was unable to give satisfaction, so they sent to Edinburgh again for George Smith, Knokmaker, to finish the contract.

Prior to 1640, it is clear that clockmaking was not officially recognized as a separate craft, so we are left to surmise as to the number and names of most of the makers; and it is only incidentally in such Burgh records as those of Aberdeen, Dundee, Edinburgh, Glasgow, and other towns that we are able to trace their existence.

By the middle of the seventeenth century, however, clockmakers were recognized as a branch of the locksmith's craft, and as they were members of the various Hammermen's Incorporations, the minutes of their transactions record the progress and encouragement given to the art of clockmaking. These Incorporations were of old foundation, Edinburgh dating from 1483, and there is not a town or district in Scotland which has not had a Hammerman's Incorporation, some of course being of later creation. Each had its independent jurisdiction, and they did not all at the same period allow clock and watchmakers to become members; among the first to do so being Edinburgh in 1646, Glasgow in 1649, Haddington in 1753, and Aberdeen, by some oversight, not till 1800.

After 1700 the art and craft of clock and watchmaking increased, so that by the close of the eighteenth century Scotland was enabled to turn out work of the highest class. For a number of years into the nineteenth century good and honest work was the rule; but the practice of importing movements and parts of movements, and merely putting these together arose, so that by 1850 or thereabouts the trade declined. This and the cheap American and other importations combined to extinguish an industry and a class of craftsmen who were as necessary in every village and town as the doctor or minister. The cheapness of these imported movements made it impossible for our native craftsmen to compete, and a wave of mistaken prejudice having arisen against the preservation of these long case clocks, large numbers were destroyed for no other reason than that they were thought old-fashioned.

About 1880, a different state of opinion arose, due largely to the spread of the artistic education of all classes, and the consequent desire of lovers of the antique to acquire a genuine specimen of the clockmaker's art—a demand which has quite outgrown the supply. In connection with this demand, there has arisen a practice that deserves the severest condemnation, large numbers of cases being spoiled by the introduction of inlays quite foreign to the period when the clocks were made. We have seen repeatedly clocks with the shell, vases and other characteristics of the Sheraton style introduced, while the dial denotes that the maker lived fifty years before that clever designer flourished. Of course I do not allude to marqueterie, which is a different treatment, but considerable care should be exercised in buying a clock with the case largely, and often vulgarly decorated. The same caution applies to cases that are carved, plain oak cases being nearly always selected for this maltreatment. It is not unusual to see a case beautiful in its proportion, and Chippendale in design, scratched over with what appears to be Old Scotch or Jacobean carving, a treatment that belongs to a period long before Chippendale lived, and to complete the absurdity, a date added which the maker's name on the dial proves to be a gross fabrication. We are far better to have the plain case for, depend upon it, the craftsman who designed and made it, had he considered it an improvement, would have given us some genuine specimens of ornate workmanship to keep his memory green.

A large number of queries have reached me from possessors of old clocks, asking whether the maker is considered a good one. If, after a period of over one hundred or more years, the clock still performs its useful duty well, no better answer can be made than the clock itself gives as to the merits and capabilities of its maker.—*Edinburgh*, 1903.

An Ancient Bread-iron

WE are indebted to Mr. H. Southam, Hon. Sec. to the 1898 Exhibition at Shrewsbury, for the following additional information about the bread-iron reproduced in our April number :—"With reference to the illustration and particulars of this in your April number, and the letter from Mr. Cawley in your June number, I wish to state that this object was exhibited in the Loan Exhibition of Shropshire Antiquities at Shrewsbury in May, 1898. In the official catalogue on page 34, under the initial letter C, it is numbered 127, and the description then given by the lender (since deceased) is as follows :—'Lent by Mr. John Gill, F.R.C.S., Welshpool. 127. A curious bronze Matrix, found at Nonerley in 1870, in ploughing. It has two figures, one representing the Archangel Michael contending with the evil one; the other King David seated, playing the harp, and the legend "Sum David Citharista" surrounding it. The use of the Matrix is unknown.' Your informant says it was found quite recently, whereas it was found over thirty years ago."

Arm Plates of the City Companies

WITH reference to the arms of the Clothworkers Company, mentioned in Mr. Hilton Nash's article in our June number, the description on page 79 should read "chevron and teazle," instead of "chevron and pomegranate." The Girdlers Company is in Basinghall Street, not in Old Jewry, as described.

"History of Painting in Italy"

MR. JOHN MURRAY will publish in September the two first volumes of a new edition of Crowe and Cavalcaselle's *History of Painting in Italy.* For the first edition, published in 1864, the public demand has gone on increasing up to the present time; and in recent years second-hand copies of the book have commanded extraordinarily high prices. The present edition is much more than a mere re-issue. It has, in a great measure, the character of a new work, containing a great deal of material collected by the authors since the publication of the early volumes of the complete Italian edition. Before his death in the year 1896, Sir Joseph Crowe had entirely re-written the two volumes now about to be re-published, and had corrected and revised the remainder of the work. Notes have been added to the authors' text by Mr. Langton Douglas, to whom Mr. Murray has entrusted the editorship of the volumes. Mr. Douglas's notes and appendices are not mere compilations. They embody the results of researches he has made during some years' residence in Italy, as well as the verified discoveries of other students of Italian painting. Mr. Douglas has been assisted in his labours by Mr. S. Arthur Strong, Librarian of the House of Lords.

A Valuable Collection of Coins

THE Brussels Cabinet of Coins has received a most valuable addition in the shape of a collection of no less than 2,750 Papal coins and medals, bequeathed by M. Ch. Van Schoor. The collection consists of 1,550 coins—240 in gold, 1,060 in silver, 242 in bronze—and 1,200 medals—26 in gold, 630 in silver, and 544 in bronze. At a first glance one can see that the medals are of more importance than the coins, both as regards scientific and artistic value and intrinsic value.

The Papal coinage is of the greatest interest for the general history of the Christian world and for the history of art. It commences under Adrian I.'s pontificate (772-795), and only ends in the middle of last century. The practice of engraving the ruler's head on the coins was for the first time taken up again by Sixtus IV., and in the Papal mint of Rome a new world was opened to the talent of artists, after the long decline of the art of engraving.

There are two distinct periods of Papal coinage: the first from the eighth to the twelfth century, when the Holy See was under the sway of the Empire and the coins generally showed the names of both Emperor and Pope; the second after its liberation, when the Pontiffs struck coins with their own names and effigies. The collection of the late M. Van Schoor is exclusively devoted to the latter.

Among the most important pieces are the following: the St. John the Baptist florin of John XXII. (1316-1334), the oldest Papal gold coin; the very rare sequin of Pius III. (1503), whose pontificate only extended over twenty-five days; sequins of Urban VI., Clement VII., John XXIII., Martin V., and Eugene IV.; sequins and "giulios" of Nicolas V.; sequins of Pius II. and Paul II.; double sequins of Alexander VI. and Julius II.; the very scarce golden double crown and silver testone of Paul III.; a complete set of Adrian VI.'s coins, and many others of equal importance. There are very few pieces missing to make the collection complete.

Mr. Strange's Guides to Collectors

MR. THOMAS ARTHUR STRANGE, the compiler of the admirable volume on *English Furniture, Decoration, Woodwork, and Allied Arts*, which is just going through a new edition in consequence of the steady demand for this useful reference work, is at present engaged on a companion volume, which is shortly to be published. It is to treat French Furniture in a similarly exhaustive fashion to that of the English volume.

Special Presentation Plate

THE proprietors of THE CONNOISSEUR have decided to give a presentation photogravure plate to all annual subscribers of the Magazine, who have prepaid their subscription for the year, commencing with the September issue. Full particulars will be found on *special* leaflet in this number.

NATURE

From an engraving by J. R. Smith

After G. Romney

CHRISTIE'S last sale for this season occurred on the 23rd July, and from then until the end of October few sales of importance will take place in London. Some high prices were made during the month, the principal event being the sale of a complete set of Henry VIII. silver Apostle spoons at Christie's on the 16th for £4,900. This set, which included the Master spoon, were finely modelled and chased, bearing inside of the bowls the Sacred Monogram in black [illegible] engraving. They measure 7¾ in. [illegible] 32 oz. 19 dwt., each spoon bearing [illegible]

[illegible]

following being some [illegible] Louis XVI. gold snuff [illegible] inlaid [illegible]

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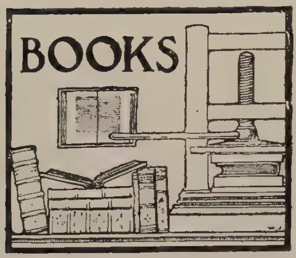
Mr. George Gurney, of 8, Devonshire Place, Eastbourne, attracted a goodly number of buyers, 100 lots realising £10,474 2s. Nearly all the works in this collection were purchased at famous sales of a quarter of a century ago, when mid-Victorian artists were in the full-flush of popularity with collectors; when, in fact, they were, what they are no longer, "a fashion." The prices for the most part bear a very lamentable comparison with those at which the pictures were acquired. Two drawings by David Cox, *Dudley Castle*, in sepia, and *The Morning after the Wreck*, now realised 10½ gns., as against the 59 gns. which they cost at the Levy sale of 1876; a drawing by E. Duncan, of *Stratford Church*, 1866, sold for 19 gns., as against 115 gns. paid for it in 1883; and other instances might be quoted to the same effect. A few only show a different result: W. Hunt's *The Rustic Artist*, 17½ in. by 13 in., has advanced from the 120 gns. paid for it in 1872 to 240 gns. Even the four Turner drawings did not show a uniform advance; these were: *Chatham from Fort Pitt*, 11 in. by 18 in., painted in 1831, engraved in Turner's *England and Wales*, 600 gns. (from the Novar Collection, 1877, 450 gns.); *St. Michael's Mount: Shipwreck of Lycidas*, vignette, engraved in Milton's *Poetical Works*, 220 gns. (from the Novar sale, 195 gns.); *The Temptation on the Pinnacle of the Temple*, vignette, engraved in Sir Egerton Brydges' edition of Milton's *Poetical Works*, 130 gns. (from the Novar sale, 105 gns.); and *Stirling Castle*, 3½ in. by 6 in, painted in 1834, and engraved in Sir Walter Scott's *Prose Works*, Vol. xxiii., 210 gns. (from the Novar sale, 340 gns.)—it should be mentioned, by the way, that Redford, in his *Art Sales*, gives the name of Lady Rosebery as the purchaser of this at the Novar sale, which would seem to be an error. The Gurney pictures included two by Vicat Cole—*View on the Thames, evening*, 20 in. by 30 in., 1887, 240 gns., and *View on the River Arun*, 19½ in. by 29 in., 1878, 220 gns.; David Cox, *Near Bettws-y-Coed, North Wales*, 14 in. by 20 in., 250 gns. (at the Levy sale in 1876 this sold for 320 gns.); F. D. Hardy, *Reading a Will*, 26 in. by 35 in., exhibited at the Royal Academy, 1870, 105 gns.—this cost 500 gns. at the Eden sale in 1874; five by J. C. Hook—*Salmon Pool on the Tamar*, 39 in. by 55 in., from the Royal Academy, 1886, 620 gns.; *Caller Herrin'*, 39 in. by 53 in., Royal Academy, 1882, 440 gns.; *Searching for Crab Holes*, 28 in. by 39 in., Royal Academy, 1887, 410 gns.; *The Crabbers*, 30 in. by 52 in., Royal Academy, 1876, 450 gns.; and *Unloading the Mussel Boat*, 28 in. by 36 in., 1881, purchased from the artist, 340 gns. J. Israel's *After the storm: a fisherman's family in gloom*, 26 in. by 35 in., 1,080 gns.—this cost 1,280 gns. at the Levy sale in 1876; three by J. Linnel, sen., *English Woodlands*, 27 in. by 39 in., from the Royal Academy of 1868, 340 gns.; *Hampstead Heath*, 17½ in. by 23½ in., 1856, 510 gns.; and *Winding the Skein*, on panel, 10 in. by 14 in., Royal Academy, 1860, 55 gns.—these three were respectively from the Eden Sale, 1874, 800 gns., the Brooks sale, 1879, 860 gns., and the Fenton sale of 1879, 300 gns., and all were exhibited at Burlington House in 1883; Sir J. E. Millais' *Diana Vernon*, 1880, the heroine of *Rob Roy*, three-quarter length figure of a lady in a riding dress of the last century, seated in a landscape, 50 in. by 38 in., the engraved picture, 620 gns.; J. Pettie and J. MacWhirter, *Free Lances*, 24 in. by 38 in., 100 gns.; J. Pettie, *Song without Words*, 23 in. by 16½ in., 200 gns.; J. Phillip, *In the Garden of the Alcazar at Seville*, 21 in. by 16½ in., 1855, 100 gns.—at the Bolckow collection, 1888, 370 gns.; and H. Woods, *La Promessa Sposa*, 36 in. by 19½ in., from the Royal Academy of 1890, 220 gns. The miscellaneous properties in the same day included the following: two by Sir H. Raeburn, portrait of James Byres, Esq., of Tonley, antiquary and architect, 29½ in. by 24½ in., 520 gns.; and portrait of Mrs. Machonichie, in white dress, seated, holding her child in her arms, 51 in. by 40 in., 250 gns.; F. Boucher, *Venus seated on clouds playing with Cupid*, oval, 21½ in. by 17½ in., signed and dated, 1762, 480 gns.; Sir J. Reynolds, portrait of Francis, Marquis of Tavistock, in red coat, seated at a table with papers and books before him, 50 in. by 40 in., formerly in the collection of Lord John Russell, and one of at least three versions, 1,150 gns.; G. Romney, portrait of a gentleman in green coat with fur, white stock, and powdered wig, 30 in. by 25 in., 320 gns.; Van der Myn, a lady in blue dress, playing a guitar, 37 in. by 25½ in., signed and dated, 1748, 150 gns.; and T. Gainsborough, portrait of a gentleman in green coat trimmed with gold braid, white stock, and powdered hair, 29 in. by 24 in., 980 gns. The day's total of 150 lots amounted to £15,942 7s. 6d.

On Saturday, July 18th, the modern pictures and drawings, the property of the late Mrs. A. McConnell, of Roffey Place, Faygate, and various other properties, realized a total of £6,408 15s. 6d. for 156 lots. Only one picture realized a considerable price (and the general impression was to the effect that it was not sold) namely, a very fine whole-length portrait by Gainsborough, of Captain Wade, Master of the Ceremonies at Bath, an office in which he succeeded the more famous Beau Nash, in red coat and breeches, gold-embroidered vest, holding his hat in his right hand, and standing on a terrace, 91 in. by 59 in.; this picture was exhibited at the Royal Academy of 1771, and was sent to Christie's by order of the Directors of the Bath Assembly Rooms Company, Ltd. It was "knocked down" at 2,100 gns. The only other pictures in the day's sale which need be specially mentioned here, were: J. Opie, a young girl with a pitcher, 36 in. by 27½ in., 85 gns.; J. M. W. Turner, a drawing of a town on a river, with bridge, 10½ in. by 17¼ in., unframed, 120 gns.; two by F. Guardi, *The entrance to an arcade, Venice*, with figures, 23 in. by 16½ in., 225 gns.; and *The Portico of the Doge's Palace, Venice*, with figures, 23 in. by 16½ in., 240 gns.; and J. Both, *An Italian Landscape*, 45 in. by 64 in., signed, 82 gns. The last picture sale of the season (July 23rd) included an example of J. S. Copley, a portrait of Mrs. Mary Montagu (*née* Mary Wilmot Copley), wife of Admiral Robert Montagu, in white dress, with blue and yellow cloak, standing on a terrace talking to her son, who is dressed in dark coat and buff breeches, holding a piece of music, 89 in. by 60 in., unstretched and unframed, 310 gns



THE book in which De Quincey describes his sleep-haunted experiences, the well-known *Confessions of an English Opium-Eater*, has for long been deservedly regarded as a classic, and, like all other works in the same rank, has been slowly but surely attracting collectors of this class of literature. Ten or twelve years ago, even the original edition of 1822, clean and complete in boards, as issued, used to be sold by auction in a parcel "with others," as the catalogues of the day have it, but since then events have changed utterly. At a sale held by Messrs. Hodgson & Co. on July 1st a copy in the state described realised £7, and might without any violence to reason have brought considerably more (a copy in boards sold for £13 in May). At the same sale a copy of *Tom Brown's School Days* in the original cloth, 1857, sold for very nearly eight guineas, and might also have realised more, since the book has done so on one or two recent occasions.

At this same sale the Kelmscott *Chaucer* was sold or more probably bought in for £60, a falling off of nearly thirty per cent. On the other hand Keats's *Endymion*, 1818, a fine clean copy with the edges entirely untrimmed, and having the rare half title, the one-line leaf of errata, and the four advertisement pages at the end, brought £37, as against £28 10s. exactly two years ago. It will be seen that, so far as books are concerned, there is always a possibility of profiting or the danger of losing by the turn of the market, and yet books are probably the most stable of any kind of property in this connection, regard, of course, being had to the condition in which they are found. Variations in condition offer many chances to the collector, it being often a matter of intuition rather than training to estimate correctly, or even within reasonable limits, the monetary difference involved in a comparison of two or more copies of the same book in different states. Thus, a copy of *Queen Mab*, the original edition of 1813 with the title and imprint on the last leaf intact, brings but £29 in July, while another copy in the original boards and uncut realised £166 in June. The difference is immense; the chance of profiting by that difference correspondingly great. It is just this which adds in the end and by degrees to the marketable value of all books that are worth consideration.

Book sales are not very plentiful with Messrs. Christie, Manson & Woods, that firm confining their attention practically to works of art. They held one on July 8th, however, and some good prices were realised. There was nothing sensational, and the only book to which special attention need be called here was a coloured copy of Young's *Night Thoughts*, published in 1797. Gilchrist, who wrote of Blake, the illustrator of this edition, says that he had seen but one coloured example which Blake himself had prepared for his patron, Mr. Butts, and which was afterwards in Lord Houghton's collection. The price realised was £18, which is, of course, a trifling amount when compared with many others that have been realised during the season. The book is, however, worth mentioning. The gems of this collection consisted of the correspondence about the publication of *Gulliver's Travels*, consisting of a long letter written by Swift in a feigned hand, and one from the publisher asking for time to pay the amount agreed upon, viz., £200, which in those days was a large amount for any writer of fiction, however eminent, to get for a single novel. This correspondence realised £86 2s., and the original agreement between Pope and his publisher with respect to the *Miscellanies*, £51 odd.

The two miscellaneous sales held by Messrs. Sotheby on the 10th and 16th of July and following days respectively, disclosed a little wheat amongst much chaff, the "clearing up" process being invariably in full swing during the last days of every July. Halliwell-Phillipps's fine edition of *Shakespeare*, in 16 vols., royal folio, 1853-65, realised £70. A distinction must be drawn between what is sometimes called the "big" Halliwell and the "little" Halliwell, the latter being represented by a comparatively unimportant edition published in 1853, in four royal 8vo. volumes at 80s. It is the "big" Halliwell that attracts attention on account of its scholarly bearing, and also for the reason that only 150 copies were printed even of the ordinary issue, while of the one having Fairholt's illustrations on India paper but 25 copies were struck off. One of the latter sold for £76 in 1895. On the whole this work has stood practically unchanged in the market for many years, regard, of course, being had to condition and binding. There is another point which sometimes, though very rarely, arises in connection with this work:

It has long been common knowledge that when one volume of a set is missing, the value of the remainder cannot be estimated by any rule of proportion. It might be very difficult to obtain the missing volume or volumes, and the chance of their being bound precisely alike, when found, is extremely unlikely. Nevertheless there are people who think they can form a library in this way, and when we come to consider the matter the temptation to do so is undeniably great, especially in such a case as Halliwell's *Shakespeare*. We may take it that the 16 volumes realise by auction from £65 to £70 when in the original half binding. Now suppose that an incomplete set of say 15 volumes made its appearance in a similar binding, how much might it be expected to bring? Opinions will differ as to this, but we suggest from £15 to £20. The loss of a single volume means, on this basis, a rebate of about £50, a magnificent discount, which if continued all along the line, as it might well be, would result in time and with patience in a valuable library, obtained at a quarter of its value. The late Mr. Crossley, of Manchester, at one time President of the Chetham Society, was, strangely enough, smitten with this glamour of glamours. He died an old man, but his life was, nevertheless, too short to witness the realization of his scheme.

Such prices as £91 for a first edition of Keats's *Poems*, 1817, in the original boards; £30 10s. for the first collective edition of Lamb's works, 2 vols., 1818; £47 for Cowper's *Poems*, 2 vols., 1782-85, in the original boards, and £195 for Shelley's *Adonais*, in its blue wrapper, excite no sort of surprise now, though some few years ago they would have been denounced in the press as "wicked." A copy of White's *Selborne*, 1789, 4to, at £26 would also have been dragged in to point a moral and adorn many a tale of gross extravagance and bookish dissipation. We have changed all that because times have changed, and it is no use warring against the inevitable. These two miscellaneous collections, which occupied six clear days in selling and resulted in about ten thousand volumes being dispersed to the winds from whence they came, realised but £3,600. The sum is large, no doubt, but we have it on excellent evidence that a set of "Apostle spoons" will sell in ten minutes for much more.

On July 16th, 17th, and 22nd, Messrs. Puttick & Simpson held two important sales, the latter being especially noticeable. On the 16th an uncut copy of the *Vicar of Wakefield*, in the original boards, 1817, 8vo, made £21 5s., as against £28 realised for a similar but, so far as condition was concerned, better copy, in April, 1901. The attraction lies in the twenty-four coloured plates by Rowlandson with which the volume is embellished, and this conveniently introduces the remark that all books having coloured plates have recently increased in value to a remarkable extent. It is not a question of a small advance in price, many books of this class having doubled their value during the last three or four years. On a private sale the tendency is invariably to over value them, so thoroughly has this "boom" taken possession of this particular section of the book-market.

At the sale on the 22nd another *Vicar of Wakefield*, this time belonging to the first or Salisbury edition of 1766, was bought by Messrs. Pickering & Chatto for £80. This was cheap, as the first volume contained a neatly written version of "Edwin and Angelina," corrected by Goldsmith himself. A set of the *Sporting Magazine* from its commencement in 1792 to December, 1870, in all one hundred and fifty-six volumes, uniformly bound in half red morocco, by Rivière, realised £150, but ought to have brought considerably more. On the other hand Carey's *Life in Paris*, 1822, a work which owes its existence to the success of Pierce Egan's *Life in London*, sold for £39 (original boards, uncut), and Shelley's *Queen Mab*, 1813, with the title, imprint, and dedication intact, for £66. This copy belonged to the earliest issue as disclosed by the imprint on page 240, which reads "London, Printed by P. B. Shelley, 23, Chapel Street, Grosvenor Square." This was afterwards suppressed by the author. Many people would prefer Spenser's *Faerie Queene*, 2 vols., 1596, which brought no more than £30, the relatively small price being due to the fact that the second part only belonged to the earliest issue. The first issue of all has the blank space on page 332, afterwards filled in, and the eight additional pages of "Sonnets" after the "Errata." Details of this kind, minute and unimportant as at first sight they may appear to be, are of the greatest possible moment in all cases where old and rare books of this stamp are concerned.

The last important sale of the season was held by Messrs. Sotheby on July 28th and 29th. Some excellent works were disposed of, indeed so many that it is impossible to do more than mention a few of them which are worthy of special recognition. Hood's *Regiment for the Sea*, a black letter book published in 4to, 1596, realised £12. This work was written by William Borne, and "newly corrected and amended" by Dr. Thomas Hood, so far as this particular edition was concerned. It was intended as a guide to travellers abroad, and furnished much curious information, not always of a very reliable kind. The catalogue suggests that Shakespeare was one of those who read this book and profited by it, but the reference to the lines in *Macbeth*, Act 1, Sc. 3, commencing "I myself have all the other," which are relied upon as affording proof of the theory, are anything but convincing.

It is universally understood that no perfect copy of the original edition of Foxe's *Acts and Monuments*, better known as *The Book of Martyrs*, can be traced. The one that sold on this occasion for £120 was nearly perfect, as it only wanted the separate woodcuts of the Martyrdom of Latimer and Ridley, the burning of the bones and books of Bucer, and the slip at page 25. The Ashburnham copy, which realised £150 in June, 1897, was at first supposed to be complete, but several minor defects were subsequently hunted out. The *Book of Martyrs* is one of those works which were well read, and this remark seems to apply with greatest force to the original edition. The publication of the book was an immediate and signal success. It received the cordial approbation of the heads of the church, and was ordered to be set up in every one of the Parish Churches of England. It was this book, accompanied by the Bible, that gave inspiration to Bunyan and caused him to pourtray for the world his immortal allegory, *The Pilgrim's Progress*. No wonder that it was read and re-read, thumbed and not infrequently mutilated by ardent reformers, Puritan and otherwise, who came to regard woodcuts and detached leaves in the light of "relics."

Among the Shakespearana disposed of at this sale were *Hamlet*, printed by J. Darby, for A. Bettesworth and F. Clay, 4to, 1723, a rare, if late, edition (£5 5s.); *Richard the Third*, the ninth 4to edition of 1629 (£111); *Love's Labours Lost*, the second 4to edition of 1631 (£82); *Romeo and Juliet*, 4to, 1637 (£35); and *Othello*, first 4to edition of 1622 (£104). The two pieces last named were more or less defective. The days when Mr. Halliwell-Phillipps found it possible to pick up Shakespeare's quartos at two or three guineas apiece have gone for ever. The difficulty now is to meet with them at any price, and yet they must at one time have been so common as to excite no sort of interest. It is recorded that on Monday, April 30th, 1688, a book auction was held at the Wellington Coffee-House, hard by the Royal Exchange, which Queen Elizabeth had set up. One of the lots consisted of eleven of the quartos of Shakespeare, some of them originals, all of them now extremely rare and very valuable. The price obtained was 12s.

ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write to us, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent to us.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and all objects should be registered.

N.B.—All letters should be marked outside "Correspondence Department."

Antiques.—I. S. J. (Hythe).—It is necessary to consult an expert just as much with regard to photographs of antiques as if the original articles had been sent. Any other opinion in these matters is useless. The correspondence is so great that we are unable to go into details unless arrangements are made as stated in the rules.

Books.—M. T. (Glasgow).—*Psalms of David*, 1636, recently fetched £61, in binding by Mearne. Another in ordinary binding, £15 10s.

C. S. (Cheltenham).—*Quarles' Emblems*, 1718, is only worth £1.

W. D. (Clapham).—*L'Art Graphica*, by de Fresnoy, of little value.

B. L. (Newbury).—*Bleak House*, first edition, £3; *The Virginians*, £3; *Citizen of the World*, first edition, 1762, recently fetched £106 and £95; *Syntax's Three Tours*, 30s.

C. E. B. (Dundee).—*Cornhill Gallery* and *Art of Drawing*, have little value.

N. F. (Clifton).—First editions of *Cowley's Works* are fetching good prices, but dependent on condition.

K. C. (Cheltenham).—Large paper edition, *R. Crusoe*, recently realized £14. *Bunyan's Holy War*, R. T. S., no collector's value.

N. R. (Malmesbury).—The fourth edition *Ency. Brit.*, 1810, is worth 30/- only.

J. T. (Bacup).—*Shelley's Works*, in first edition are growing in value.

M. N. (Woolwich).—*Pilgrim's Progress* is valuable in editions between 1678 and 1700.

A. I. B. (Rochester).—The Testament, excepting for the signature of Lord Rosebery's ancestor, has no special value.

W. G. (Southampton).—John Keats's first editions are valuable, not George's.

E. C. G. (Lee, S.E.).—First editions complete of Cruikshank are valuable, but yours seems only a few pages from one book.

B. M. (Cuckfield).—The books are of little value, *Lives of English Poets*, S. Johnson, four vols., should be 75, £2 to £10 the lot.

Bibles.—M. (Amersham).—The Bible three hundred years old is valuable; either send it or make an exact copy of front page.

M. W. S. (Barrow-on-Humber).—Bible dated 1639 about £1. Crown piece of Anne, unless in mint state, little value.

Book-plates.—E. G. (Lewisham).—It is impossible to value book-plates unless they are seen. Your edition of Locke does not seem an early one.

Carved Oak.—W. R. (Norwich).—The carved pew end is second half of fifteenth century with depressed Tudor arch. The embroidered hawking pouch is late seventeenth century work.

Clocks.—D. J. (Anglesey).—Grandfather's clock by Clifton, of Liverpool, with brass dial, inscription "On Time's uncertain date eternity depends." Send photograph and we will write you.

C. T. (Southsea).—It is useless giving the weight of an antique clock. Send a photograph or sketch.

Coats-of-arms.—W. D. S. L. (Canada).—The arms shown in the impalement are undoubtedly those of Trevor. There was never a peer of the rank of an earl or higher bearing that surname, consequently there could never have been any Lady Sarah Trevor except by marriage, and in that case it would have been the lady's maiden arms which were impaled, and not those of Trevor.

Coins.—H. E. (Southampton).—Your Edward coin is in a bad state, and is worth a few shillings. The medals are worth what you can get; very little.

W. G. (Surat, India).—Gold and silver coins of the Sultans of Delhi are of value in fine condition, but collectors are limited.

M. L. A. (Helensburgh).—The 1673 Charles II. piece is a meirk, worth 3s.

G. F. (Seven Kings).—Copper coins 1794-95 worth a few pence only.

H. L. (Clapton, N.E.)—Crown piece of Charles II. worth a little beyond face value.

W. J. M. (Bournemouth).—The "graceless" florin sold at Christie's recently was without the milling, a proof piece of which few only exist. If yours has the milling round the edge you may be able to get a little more than face value for it, but that is all.

Furniture.—F. E. S. (Southport).—From sketch your chairs are of Chippendale type, with cabriole legs; their value depends on their age.

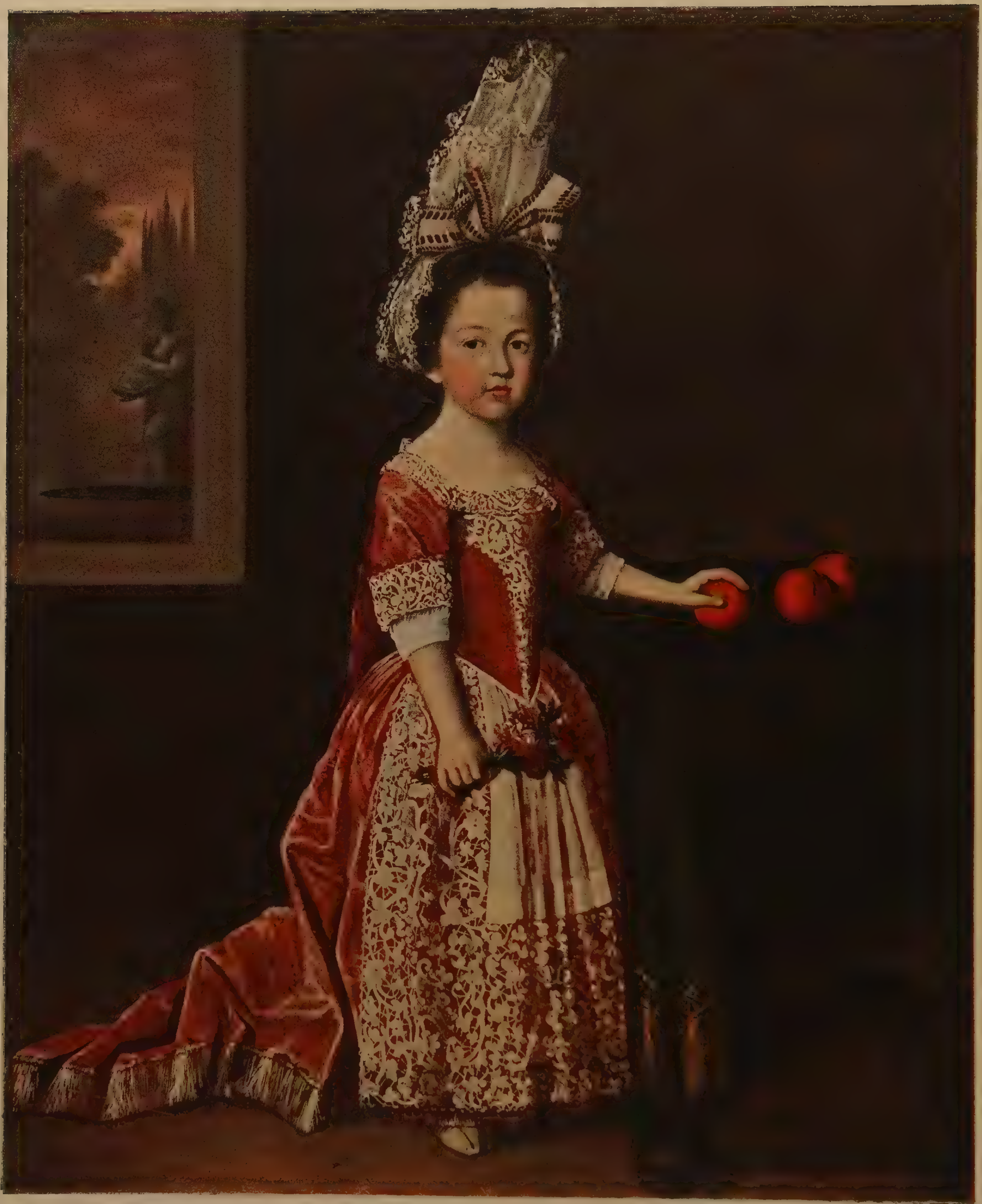
M. I. E. (Stockbridge).—The Jacobean Chest, judging from photo, is worth £15 to £20.

X. Y. Z. (Bangor).—The Bureau from photo seems late Chippendale; worth £15.

Violin.—A. W. T. (Bristol).—Your violin, dated 1744, may be of value, but it must be examined.

W. P. (Southampton).—A piece of Staffordshire Ware in the form of a house, and marked Stanfield Hall. Can any reader locate this place?

[*Continued in advertising pages.*

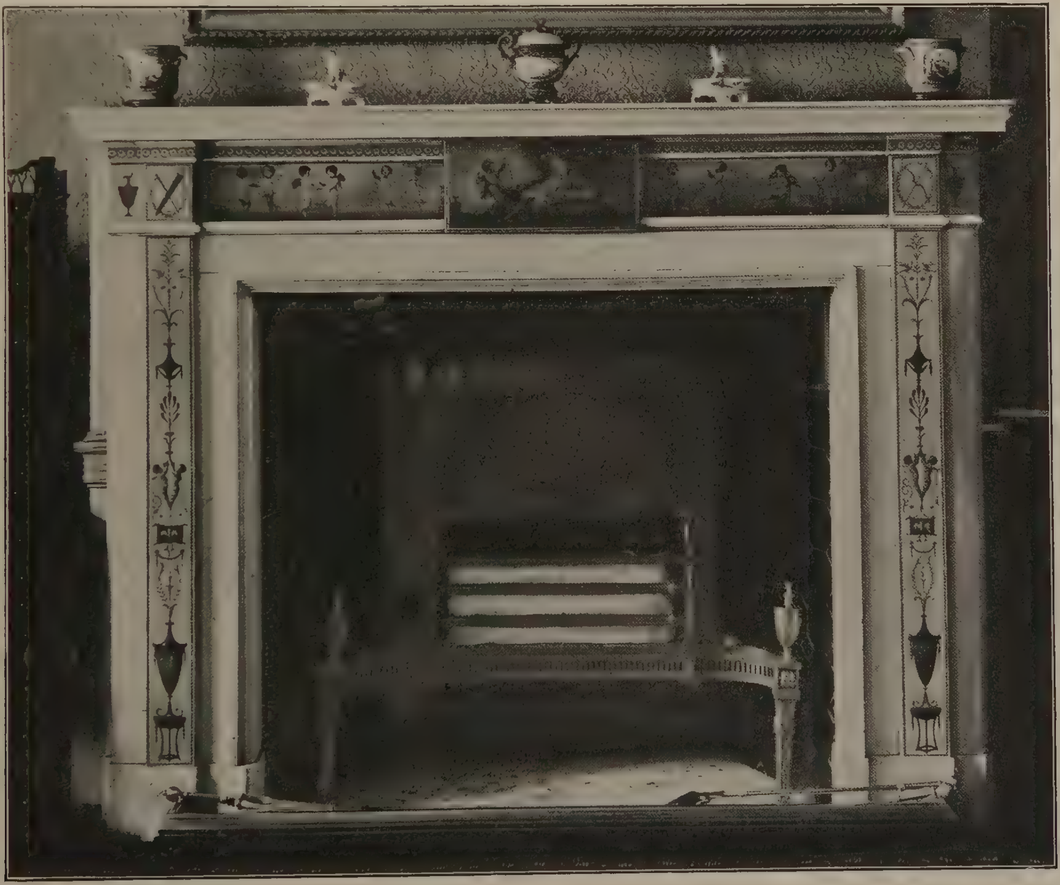


Notable Collections

SIR WALTER GILBEY'S COLLECTION AT CAMBRIDGE HOUSE PART I.

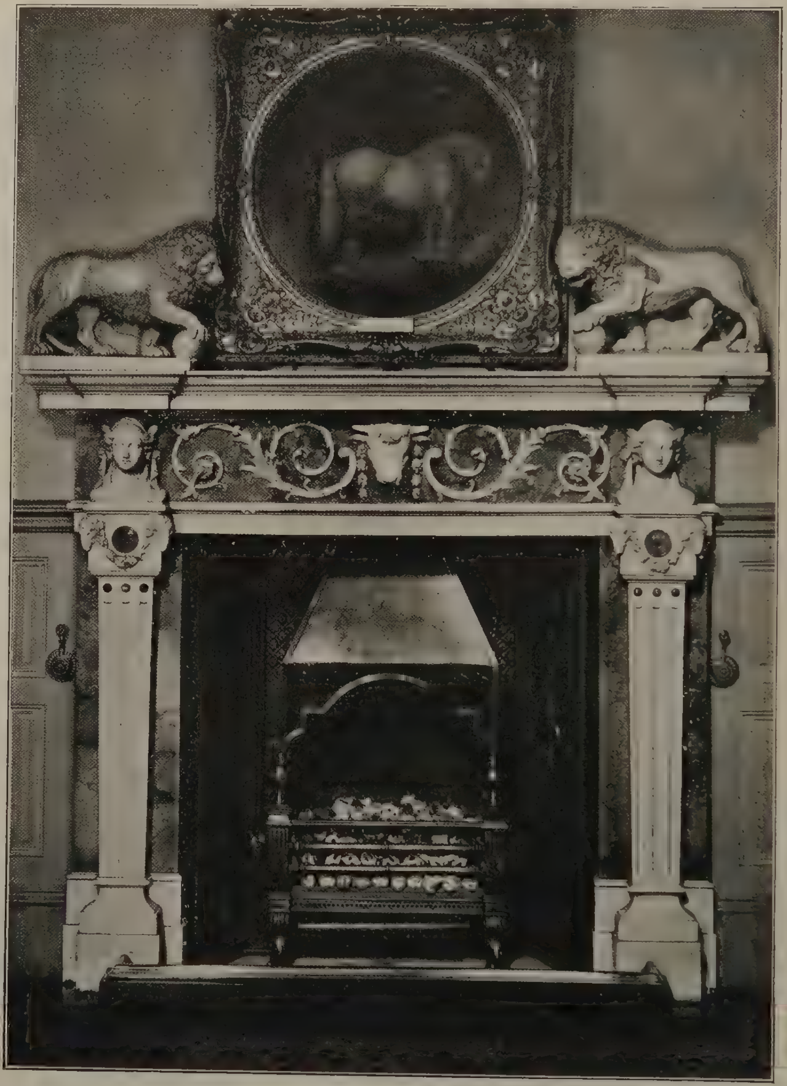
BY B. KENDELL

The name of Sir Walter Gilbey has long been synonymous with what is best—solidly best—in the world of sport, and during a period extending over forty years he has gathered at Cambridge House and Elsenham Hall a collection of valuable pictures, curios, and works of art of every description, which remains unique amongst private collections at home and abroad. Amongst the pictures we find some of the finest specimens of the work of G. Morland, G. Stubbs, L. Clennel, R. Barrett Davis, H. Alken, S. Gilpin, F. Sartorius, B. Marshall, F. Taylor, and Cooper Henderson. In this article we will deal only with that portion of the collection which is harboured at Cambridge House, admirably adapted for the purpose, for it has none of the usual pictorial defects of a London house. It is built on the plan of a country residence, and, standing in its own grounds in Regent's Park, is not overshadowed by



MARBLE MANTELPIECE DECORATED BY ANGELICA KAUFFMAN any neighbouring building, thus gaining the most favourable conditions of lighting possible in London.

As you enter the square hall the first thing that strikes the eye is a tall marble mantelpiece of the cinquecento period in carved Carrara marble with figure supports and surmounted by two lions rampant. This mantelpiece was purchased by Sir Walter, through Messrs. Christie's, at the sale from the house in Great George Street, Westminster, formerly occupied by Reynolds, to whom the mantelpiece belonged. In the study at Cambridge House there is another marble mantelpiece of the same period with an exquisitely modelled bas-relief of Ganymede presenting to Jupiter (who has assumed the form of an eagle) the cup containing the elixir of the gods. The figure of Ganymede is beautiful in line and in pose, and full of supple grace, while the marble is exceedingly fine and pure in quality and colour.

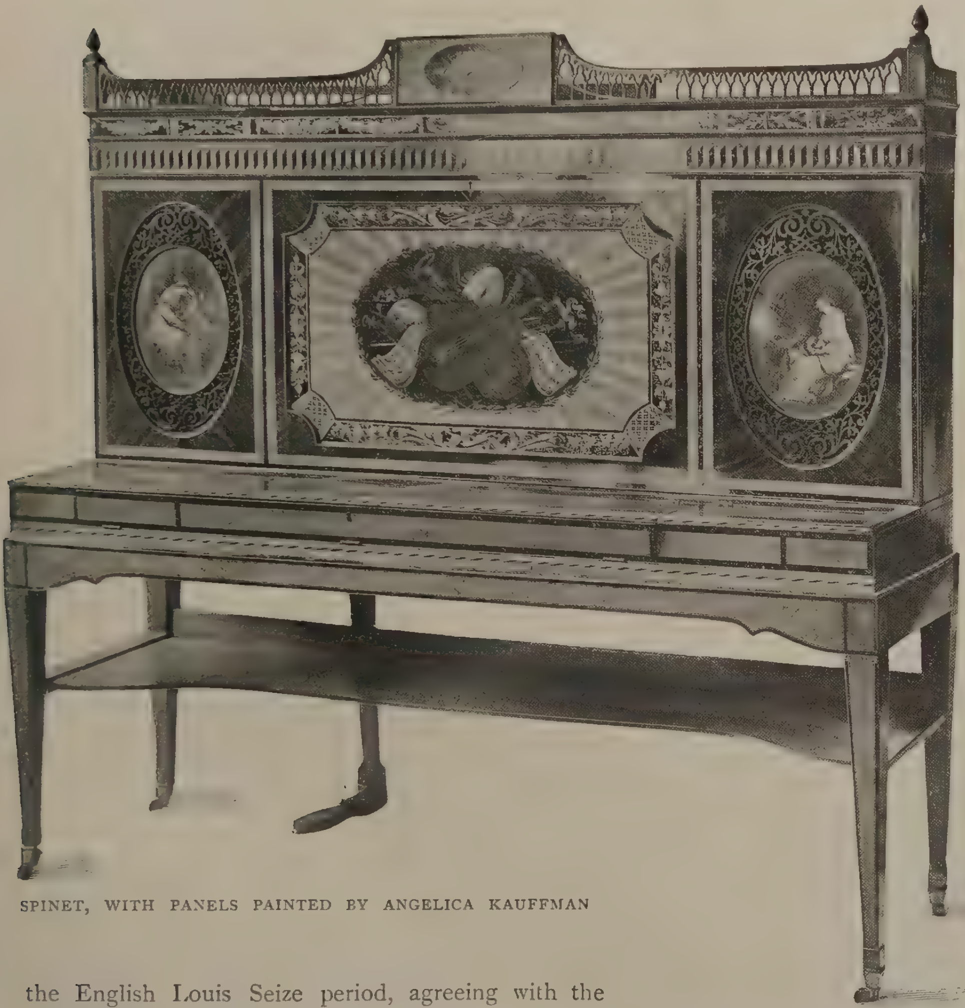


SIXTEENTH CENTURY MARBLE MANTELPIECE

Of a totally different style of decoration, but perhaps superior in the matter of a purely personal interest, are the two marble mantelpieces in the drawing-room, decorated with paintings by Angelica Kauffman in an elaborate floral design with medallions of figure subjects. These mantelpieces were painted by the fascinating artist (as a gift to Reynolds) for his house in Great George Street, before referred to, and are not only valuable as works of art, but as mementos of a sentimental episode in the life of the great painter.

The figure of Angelica Kauffman belongs to the romantic memories of the eighteenth century, which witnessed a certain culmination in artistic developement, for in the history of European art, the acme of dainty and voluptuous charm had been reached, which was now to give place to a reaction towards the plainer realities of life.

The amount of work and executive skill in the painting of the design of these mantelpieces is nothing short of prodigious. Each flower and leaf in the graceful garlands that decorate the two sides and the frontal of the mantelpiece in the inner drawing-room are rendered with faithful minuteness of detail and colour. The marble was evidently prepared by the application of a compound, producing a surface similar to that of canvas, the painting being executed in oils and very slightly varnished. The colouring is very soft and harmonious, the prevailing tints—pale pinks, blues, and greens in the medallions which represent allegorical subjects—being held very low in tone. The painting on the other mantelpiece is coarser in quality and bolder in design, but similar in arrangement. From the brush also of Angelica Kauffman are the medallions which adorn the spinet, an English upright square pianoforte of about 1798, made by Wm. Southwell, of Dublin, who introduced the high cabinet piano in London in 1807, and patented a damper action for it. The compass of the spinet is 5½ octaves—F to C. The case is mahogany, with satinwood and rosewood bandings. The design is of the English Louis Seize period, agreeing with the drawings in Southwell's patent taken out in 1798 (specification No. 2,264).



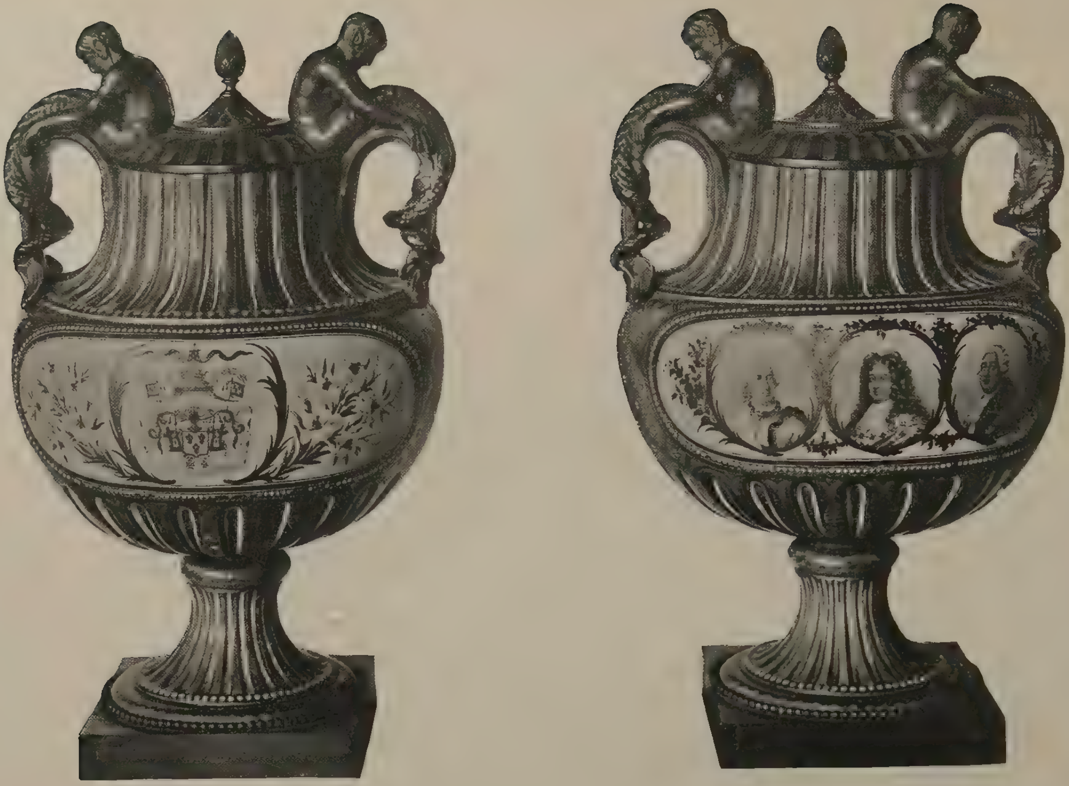
SPINET, WITH PANELS PAINTED BY ANGELICA KAUFFMAN

The drawing-rooms are furnished throughout with a complete set of rare and wonderfully carved Chippendale, and the walls are covered with water-colour drawings from the brush of Frederick Taylor, President of the English Water-Colour Society. Born in 1800, this celebrated painter was endowed with extraordinary natural talents and facility, and became, while still quite a young man, one of the recognised leaders of the new English school. His extreme versatility is shown in the equal excellence of his treatment of figures, animals, landscapes, and architectural subjects. Most of his work was done in the medium of water-colour, and is remarkable for its vigour and freshness. His pictures were much engraved, and of peculiar interest to collectors are the few engravings by his own hand, amongst which are the *Etched Thoughts by the Members of the Etching Club, 1844*, of which only 220 copies were printed; Grey's *Elegy in a Churchyard, 1847;* Goldsmith's *Deserted Village, 1842;* and Milton's *Allegro* and *Il Penseroso, 1842.*

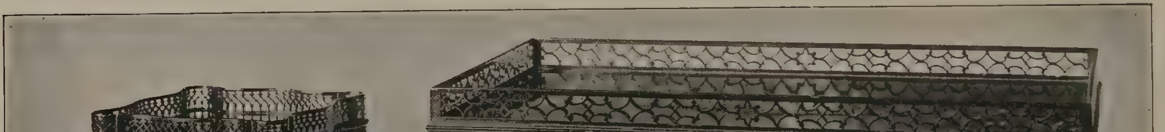
Amongst the valuable *bric-a-brac* which the drawing-rooms contain, is a pair of royal Sèvres vases, period 18th century, with finely chased bronze covers and handles formed by mythological figures entwined and painted with the royal coat-of-arms and portraits of Louis XV. and Louis XVI. Another rare specimen is a *rose du barri* jar, decorated with sporting subjects admirably drawn and spirited in composition.

Before passing on to the other rooms, we must note a fine collection of enamelled and jewelled snuff-boxes, *bonbonnières* and watches of the 16th, 17th, and 18th centuries, and a set of old tortoiseshell and silver boxes.

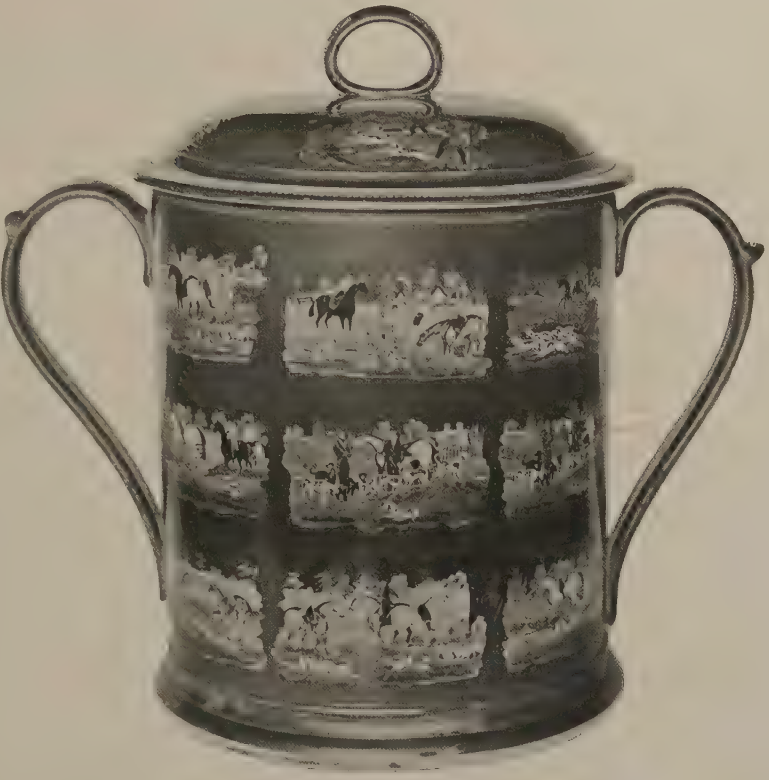
Other works of art, which appeal to art collectors in general and not specially to the votaries of sport, are the collection of intaglio gems after the antique by William and James Tassie, some fine cameo portraits by Flaxman, and four cleverly modelled portrait-reliefs in wax, by Percy, of George III. and



PAIR OF ROYAL SÈVRES VASES WITH CHASED BRONZE COVERS AND HANDLES



CHIPPENDALE TABLES



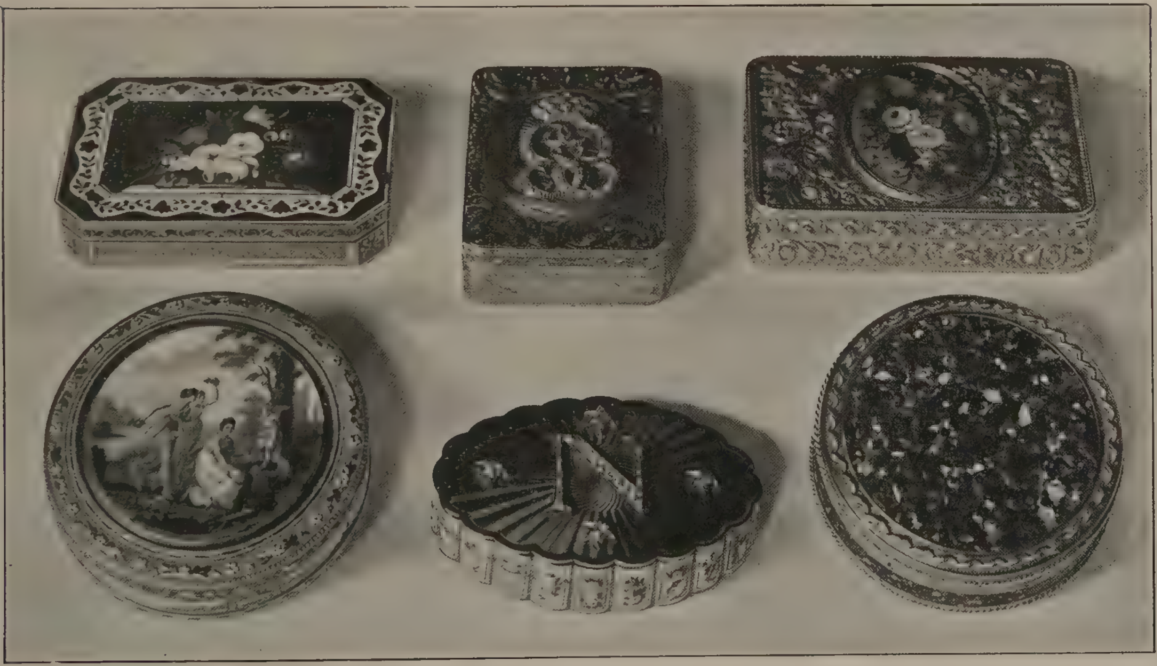
ROSE DU BARRI JAR, DECORATED WITH SPORTING SUBJECTS

the Royal Family, which are in the billiard room and dining room.

The actual process of casting gems in glass is described by M. Guillaume Homberg in *Les Mémoires de l'Académie Royale des Sciences Année MDCXII.* as taking a mould in fine earth, of which the best is a species of chalk called Tripoli, on which is pressed a piece of glass softened, *i.e.*, half melted by fire. However, each worker in gems prepared his own mixture which was to produce the particular results desired, and the manufacture of which he was naturally loth to divulge. An analysis of the paste prepared by James Tassie and Dr. Quin, the celebrated chemist and professor of medicine at Dublin University, shows the following ingredients:—

Oxide of Lead, Ferric Oxide and Aluminium Oxide, Lenitite, Arsenicus Anhydride, Oxide of Potassium, Oxide of Sodium.

This preparation the artist rendered at will transparent or opaque according to the work on which he was engaged—an enamel paste relief or an intaglio gem. The practice of engraving gems in intaglio is a very ancient art, dating back to the Roman and Egyptian



JEWELLED SNUFF-BOXES

OLD WATCHES

periods. After an interval of abeyance it was revived in the 16th century, but, contrary to the practice of the ancient engravers, the revivers of the glyptic art bestowed a higher finish on their larger gems than on the smaller ones. According to the great authority on the subject, Prof. Rudolph Raspe, Keeper in 1781

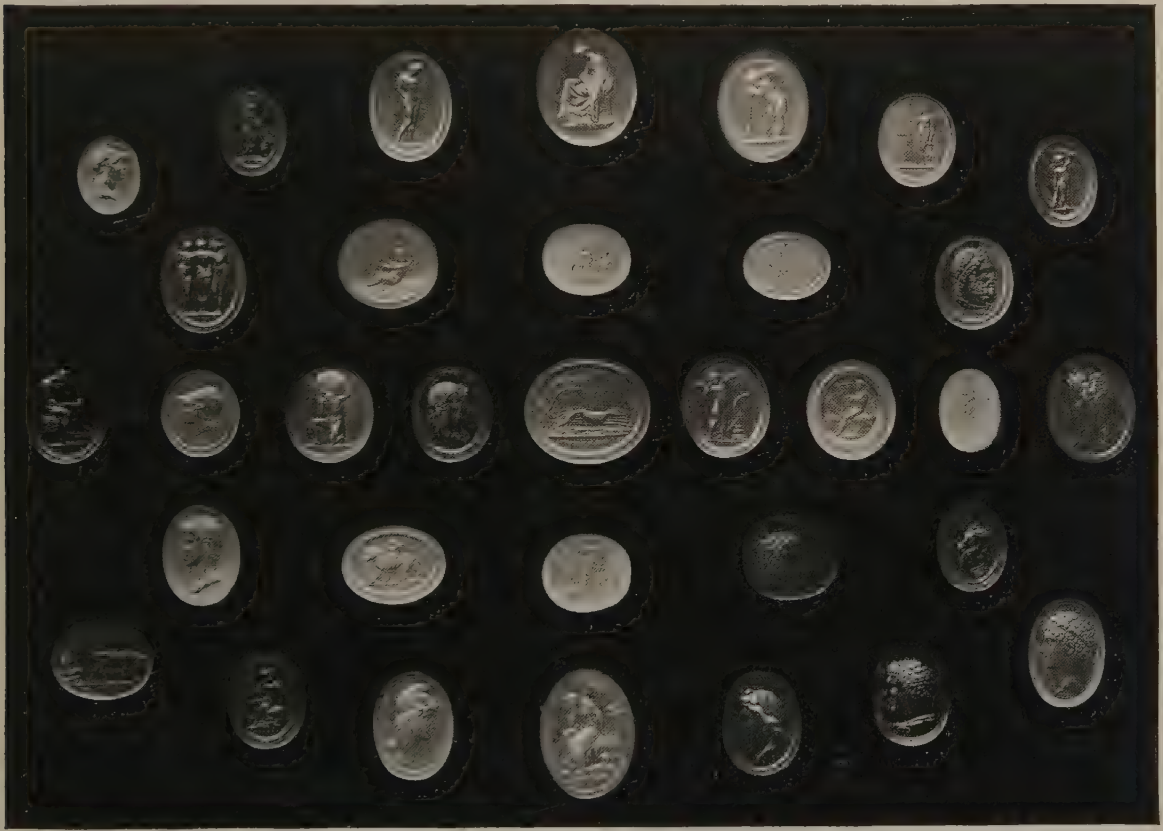
TORTOISESHELL AND SILVER BOXES

of the Museum of Antiquities at Hesse Cassel, and Professor of Archæology, in determining the antiquity of a gem, you must first look to its size, for the ancients used such gems exclusively as signets set in rings, while the later artists worked on larger dimensions, as we see in the Tassie gems. James Tassie, who was a native of Pollockshaws, near Glasgow, began life as a stonemason, but having a pronounced aptitude for modelling, entered the School of Art in Glasgow, which was founded by the famous printers and art connoisseurs, Andrew and James Foulis. In 1766 Tassie came to London and opened a business in Soho for the sale of his gems and cameo portraits.

In the books of the Society for the Encouragement of Arts, Manufactures, and Commerce, 1765-66, we find the following entry: "Bounties and presents to Mr. James Tassie for specimens of profiles in paste, 10 guineas." The public soon began to appreciate the novel and artistic merits of Tassie's work, and it became the fashion to wear his gems set as trinkets. In 1781 he received an order from the Empress Catherine II. of Russia for a complete collection of his gems and cameos, which was arranged and catalogued by Professor Raspe.

Here it may be of interest to note the prices which Tassie received for these, and which seem to our modern ideas altogether inadequate in proportion to the labour involved in their execution, and also as regards their artistic merit. The following is copied from Tassie's catalogue: "Intaglio paste for seals and rings from 1s. 6d.–2s. 6d. An imitation of a fine stone is charged more in proportion to its perfection. Large intaglios, according to colour and size, 5s.–21s.; cameos, according to size and perfection, 10s. 6d.–42s.; appliqués (heads or figures glued to false grounds), are only deceptions unsafe to use as rings and bracelets, being liable to fall out and break, therefore only proper as pleasing ornaments or furniture, may be made from 5s. upwards, according to size; relievo impressions in white enamel from gems, 1s. 6d.–5s.; large gems in basso-relief from 5s.–21s., not exceeding four inches in diameter." At the time when James Tassie had acquired fame by reason of the excellence of his work, John Flaxman was engaged by Wedgwood to model medallion portraits to be cast in the famous ware, and of these medallion portraits by Flaxman there is a fine collection at Cambridge House.

(*To be continued.*)



INTAGLIO GEMS AFTER THE ANTIQUE, BY WILLIAM AND JAMES TASSIE

Silver and Plated Ware

THE HALL-MARKS AND OTHER MARKS UPON OLD SCOTTISH SILVER

BY ARTHUR BUTLER, F.A.I.

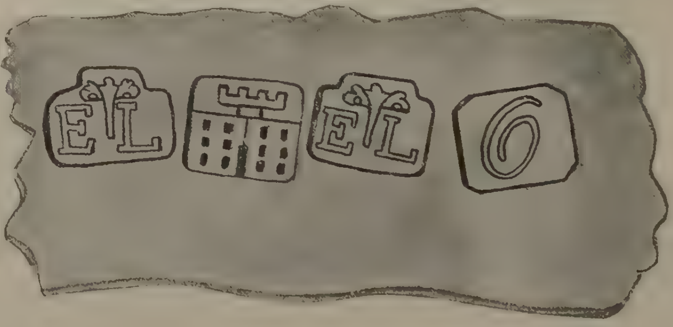
By the desire of some of the patrons of THE CONNOISSEUR in the North, I am drawing up a few items in connection with the hall and other marks upon old Edinburgh and Glasgow silver, and Scottish Provincial hall-marks, upon the same lines as that of a Review which it was my pleasure to make, and which appeared in the first number of THE CONNOISSEUR, with respect to the hall-marks on old English silver.

Whilst there has been an authentic system of marking in Edinburgh over nearly as many years—comprising almost six centuries—as that of the historic method instituted by the Worshipful Company of Goldsmiths of London, in the fifteenth century, the Edinburgh marks from about 1457 to 1681 were employed with the marks of the Deacon, always distinguished as "The Deacon's Mark." In the first-mentioned year, in the reign of King James II. of Scotland, a statute was passed for the supervision of gold and silver wrought by native handicraftsmen, and a Deacon appointed as a permanent officer, in whom was vested full authority over the craft. It was further enacted by a statute in the reign of James III., in 1483, that henceforth there should be in each Borough, where Goldsmiths and Silversmiths operated, one Deacon and one searcher, and that all wares should be punched with the mark of the town, the Maker's mark and the Deacon's mark, the latter signifying the Standard mark, the silver to be of the quality of "eleven penny fine."

In 1489 a goldsmith was given power to punch a sign or emblem as his mark, each goldsmith and silversmith to have one special mark, and it was ordained that his work should be equal in fineness of silver to that of the silversmiths of Bruges.

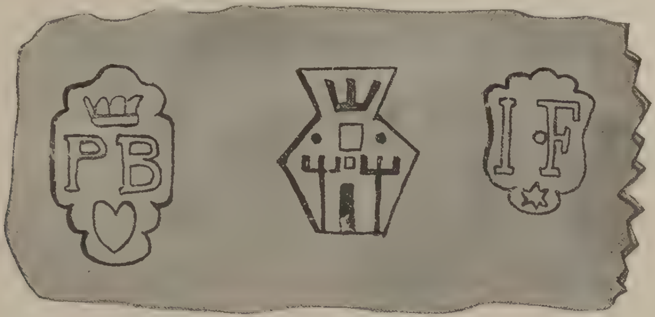
There were further acts in 1555 and 1586, regulating the manufacture of silver plate and giving greater powers to the Deacons and Masters of the Craft; but nothing is said about a variable letter indicating the year, until 1681, when a cycle was first instituted by the Goldsmiths' Society of Edinburgh. Edinburgh plate, therefore, before this important date can only be verified by the Deacons' marks, a full list of such Deacons' names being readily obtainable, and for the guidance of any readers, the writer could with but little difficulty furnish the same. The initials of the Deacon (he having been elected annually) were always utilised. On many occasions a Deacon was re-elected for a second year's service, but for no longer, with the exception of two cases, namely, the Deacons for the respective years 1552 and 1591.

In the year 1681 an Assay-Master was appointed to take the place of the Deacon, when the initials of the latter as a Standard-mark passed into desuetude. Sometimes the Assay-Master was himself a silversmith, and his mark as such has been found to be duplicated in his capacity as Assay-Master, and I have given an illustration of a mark by Edward Lothian, who so acted in 1743.



EDINBURGH, 1743

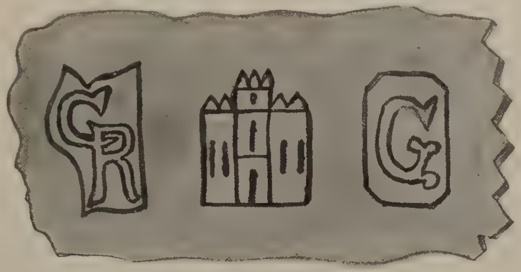
It will be seen that the annual or variable letter is on the extreme right, the order of the marks being—the Maker's mark on the left, the Edinburgh Castle



MARKS ON DALKEITH CHURCH PLATE AND
TOLBOOTH COMMUNION CUPS, 1642

mark next, the Deacon's or Assay-Master's on its right, and the year-mark on the right of that.

There had been a charter granted by King James VII. in 1687, incorporating the Society of Goldsmiths of Edinburgh, and the next important stage was reached in 1759, but it should be stated that the above Royal Charter did not restrict silversmiths in Scottish towns from producing plate and punching it with their own marks and the attesting stamps of the town; but these latter marks were placed officially by competent and duly authorised assayers from the office of the Edinburgh Society of Goldsmiths.



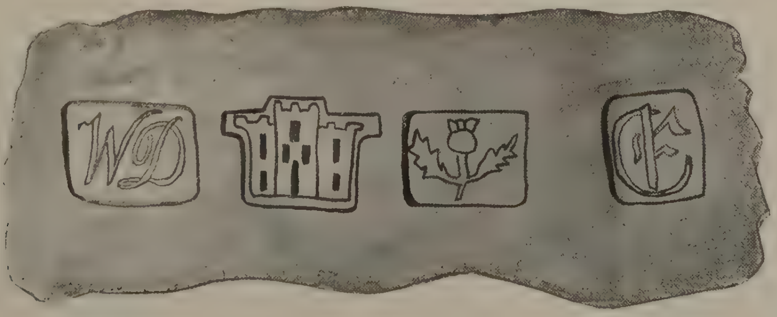
MARKS ON EDINBURGH CITY MACE
(MAKER GEORGE ROBINSON), 1617

The Scottish Provincial towns thus marking plate, in addition to the City of Glasgow, were Aberdeen, Montrose, Inverness, Perth, Dundee, Stirling, and St. Andrew's, and other but less important towns in the manufacture of silver, such as Banff and Leith, though there is but imperfect knowledge of their respective distinctive town-marks.

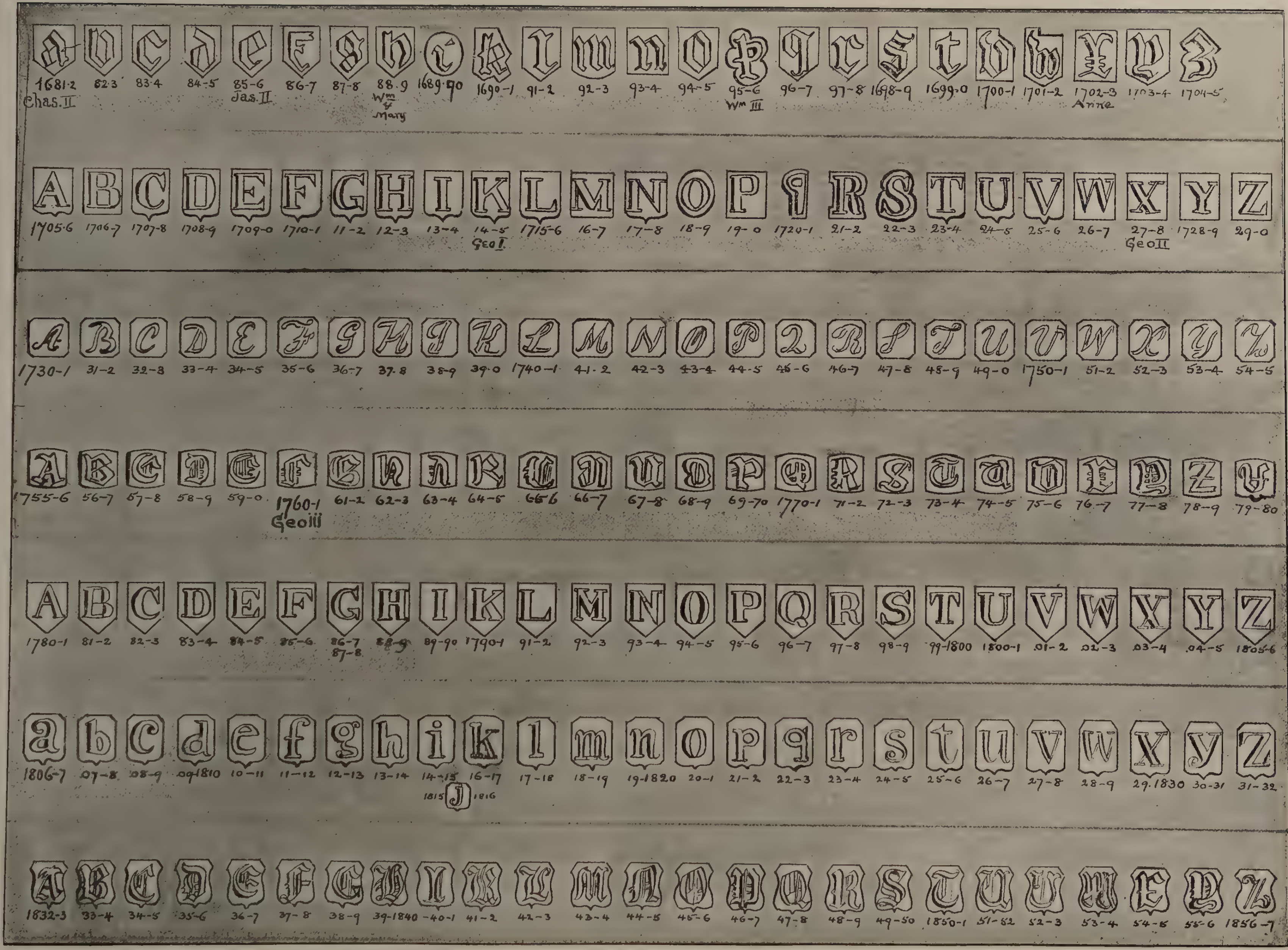
With regard to the Edinburgh marks. In 1759 the mark of the Assay-Master was discontinued, and in its place the sign of the Thistle was instituted as Standard-mark, and it is recorded that for about twenty years the minutes of the Goldsmiths' Society of Edinburgh specifically name the Thistle-mark to be so used.

The important points in the history of Scottish silver, as regards the Edinburgh marks, are chronologically as follows:—

1457. The Deacon's initials.
1483. The Castle with triple towers.



EDINBURGH MARKS, 1759-1760


1681-2 Chas. II 82-3 83-4 84-5 85-6 Jas. II 86-7 87-8 88-9 Wm & Mary 1689-90 1690-1 91-2 92-3 93-4 94-5 95-6 Wm III 96-7 97-8 1698-9 1699-0 1700-1 1701-2 1702-3 Anne 1703-4 1704-5
1705-6 1706-7 1707-8 1708-9 1709-0 1710-1 11-2 12-3 13-4 14-5 Geo I. 1715-6 16-7 17-8 18-9 19-0 1720-1 21-2 22-3 23-4 24-5 25-6 26-7 27-8 Geo II 1728-9 29-0
1730-1 31-2 32-3 33-4 34-5 35-6 36-7 37-8 38-9 39-0 1740-1 41-2 42-3 43-4 44-5 45-6 46-7 47-8 48-9 49-0 1750-1 51-2 52-3 53-4 54-5
1755-6 56-7 57-8 58-9 59-0 1760-1 Geo III 61-2 62-3 63-4 64-5 65-6 66-7 67-8 68-9 69-70 1770-1 71-2 72-3 73-4 74-5 75-6 76-7 77-8 78-9 79-80
1780-1 81-2 82-3 83-4 84-5 85-6 86-7 87-8 88-9 89-90 1790-1 91-2 92-3 93-4 94-5 95-6 96-7 97-8 98-9 99-1800 1800-1 01-2 02-3 03-4 04-5 1805-6
1806-7 07-8 08-9 09-1810 10-11 11-12 12-13 13-14 14-15 1815 J 1816 16-17 17-18 18-19 19-1820 20-1 21-2 22-3 23-4 24-5 25-6 26-7 27-8 28-9 29-1830 30-31 31-32
1832-3 33-4 34-5 35-6 36-7 37-8 38-9 39-1840 40-1 41-2 42-3 43-4 44-5 45-6 46-7 47-8 48-9 49-50 1850-1 51-52 52-3 53-4 54-5 55-6 1856-7

SILVER HALL MARKS

EDINBURGH DATE LETTERS

1681. The annual variable Date-letter.
1759. The Thistle-mark.
1784. The Monarch's Head (this was withdrawn in 1890, when duty was abolished).

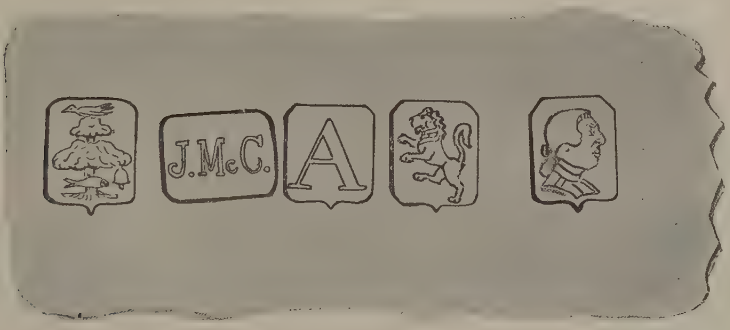
By reference to the large diagram of Edinburgh marks which is given herewith, it will be noticed that, unlike the London letter-marks, the alphabet forming the cycle is of twenty-five letters, while it has twenty-six, including J, from 1806 to 1831, the London alphabetical letters being but twenty in number, and terminating at U.

I am also giving a few illustrations of old Edinburgh marks at different periods; those of the castle show the varying of the outline of the edifice which differs more than the Leopard's head of London; indeed, the castle in some cases is depicted in a crude and quaint fashion.

The Glasgow city mark is the next important puncheon upon Scottish silver. The hall-mark of the city is that of its arms, namely, a tree, fish, with a ring in mouth, and bell, with a bird on the tree-top. This has been the ancient Glasgow mark from the reign of Charles II., but there often appeared a letter G at the corner of the tree, the fish's head being sometimes to the dexter and sometimes sinister; the maker's mark appeared and was frequently duplicated, and there was occasionally a yearly letter stamped, but its records are meagre. The standard-mark of modern Glasgow is that of a Lion rampant, the other marks being that of the maker, the variable yearly alphabetical letter and the head of the Monarch. The date-letter was instituted by an Act of May, 1819, for Glasgow, and a circuit of forty miles thereof, directing that all plate made therein should be assayed at the City Office. A specimen of modern Glasgow marks is herewith given.

Other Scottish marks are those of Dundee, the town-mark being a pot of three growing lilies, but very little of this plate is in existence. The Aberdeen marks were sometimes simply the letters B.D. in an oblong puncheon, and sometimes A.B.D. The Montrose town-mark appears to have been that of a seeded rose; that of Inverness a camel, which is one of the supporters of the town arms. Silver wrought at Stirling, of which very few pieces are known to exist, had a mark of a single castle, with S. beneath it, and one maker's mark was known to be a mermaid with the initials G.R. beneath it. Perth had a double-headed spread eagle, likewise the town arms. Other Scottish marks are very few and far between.

It will be my endeavour to continue, in a forthcoming issue, the subject of hall-marks, when I shall hope to give those upon Irish silver, with a diagram of the old cycles forming the marks of the City of Dublin.



MODERN GLASGOW MARKS, 1819

THOMAS CHIPPENDALE
THE GOTHIC REVIVAL
BY R. S. CLOUSTON
PART IV.

THE most persistent of all ideas is the religious or semi-religious. The religion itself may be dead, but ideas connected with it seem to be as eternal as it is in the nature of human things to be. The Christian steeple and the Mahommedan dome are both emblems of an immensely older creed. Mr. Laing tells us that the northern term-day "Beltan," is really *Baal-tien*, *i.e.*, the fire of Baal. Bonfires are still lit at Beltan, and it is the custom to leap through them. Mr. Laing and many other people, including the present writer, have thus "passed through the fire unto Baal," without a single suspicion that they were celebrating a heathen rite, which held much the same place in the ancient sun-worship as baptism in the Christian church. If this is so with a long forgotten religion, how much more is it the case with a church, which in older times moulded the destinies of Europe, and which is still a great living factor in the affairs of men.

We may think that we are so thoroughly protestant as not to be influenced in any way by the older creed, but there are almost countless instances to the contrary. We do not eat horse flesh, at one time a regular article of food in Europe, because, the horse being sacred to Odin, was eaten at his feasts, and thus came to be the distinguishing mark of the northern heathen. It was therefore forbidden as Christian food by a papal bull, which is more religiously observed at the present day than it was on its promulgation. We teach our boys Latin, and tell them that we do so in order that they may understand their own language. In France, Italy, or Spain, this would be good argument, but we, if logical, should also teach them the old Teutonic tongues, ignorance of which makes Johnson's dictionary, as far as derivations are concerned, a useless monument of one-sided education. Nor is it from the literary point of view that Latin is taught. Not one man in ten thousand comes to reading it with such ease and knowledge that he can really appreciate the turn of a phrase or the choice of words, yet a few months spent in reading translations would, to the average man, give a far better general idea of classic literature. It is notorious, for instance, that Keats obtained his knowledge of, and his love for it through the medium of translations. The fact is that Latin is not, except colloquially, a dead language. It is kept alive by the ritual of the Church of Rome, and is used every week by many millions all over the globe, and as long as the Church exists Latin will probably remain a necessary part of education.

It is scarcely possible to speak of the influence of the Roman Church on art without alluding to the virulent criticisms which abound through our writers and historians, most of which are levelled at her methods of obtaining money. As it was the possession of wealth that made it possible for her to save art in Europe, which would otherwise most certainly have died, it is not a fact to be very deeply regretted from the artistic, or perhaps even from the historical, point of view, for whatever use may have been made of part of her revenues, much of it, possibly by far the greater part, was applied to far better uses than if it had remained in the hands of its original owners. In very early times the Church discovered, or thought she discovered, that mere learning and piety were not of themselves enough to give her real power in the state, and she allowed herself, probably slowly at first, to amass riches. When the barbarian hordes poured into Italy she became still richer, for, with some of the civilization, and most of the vices of the Romans, they also adopted their religion, and, truly barbaric in both superstition and generosity, inundated her with propitiatory gifts. Unless the Church had then and there made a vow of poverty, it was impossible to avoid becoming immensely wealthy, without giving

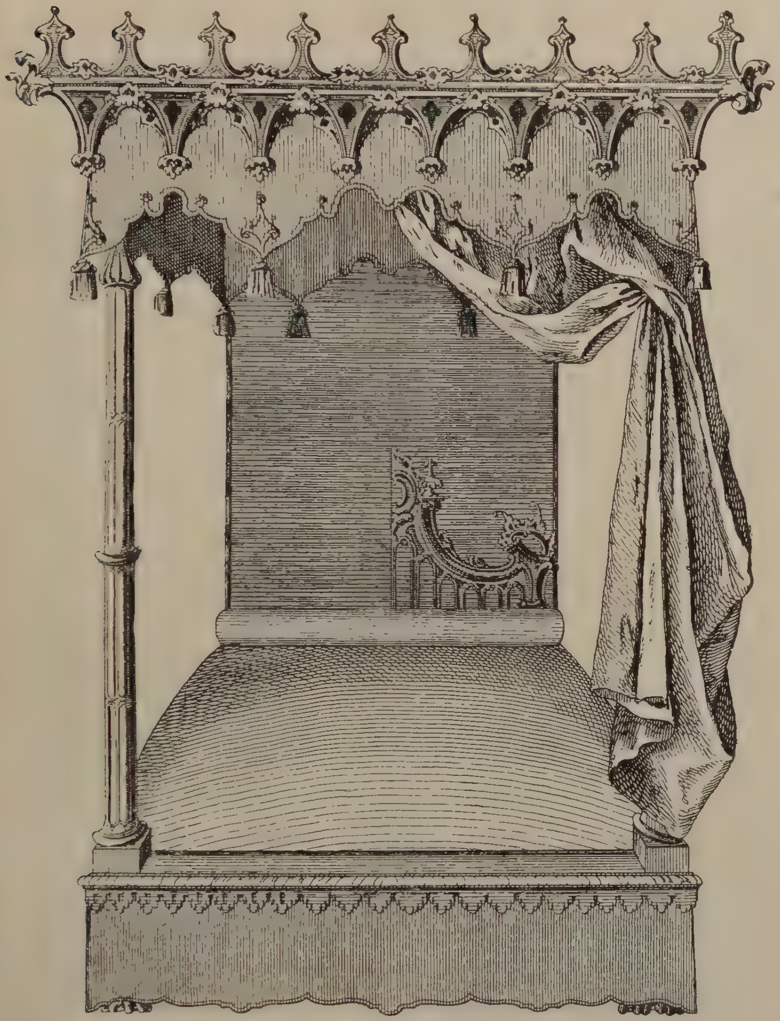
GLADIATOR

The Property of the Honourable Colonel Anson

Painted by J. F. Herring, Sen.   Engraved by J. R. Mackrell

offence to converts, too new and too dangerous to be treated cavalierly.

That great riches also brought great abuses is only what might have been expected. Monarchies were, to some extent, saved from the worst consequences of ambition by the principle of hereditary succession. In the Church this could not exist, and, in a turbulent and venal age, it was naturally the worst men who grasped at power and personal agrandisement without any scruple as to the method of attaining them.



GOTHIC BED FROM CHIPPENDALE'S *DIRECTOR*

It is of such abuses that our writers chiefly speak. Nor are their criticisms altogether fair. Careful historians like Hallam, and men steeped in legendary lore like Scott, practically accuse the Church of inventing the doctrine of purgatory in order to obtain money under false pretences. They either never knew or conveniently forgot that the dogma is of Jewish origin, and was adopted by the early Church on the highest authority.

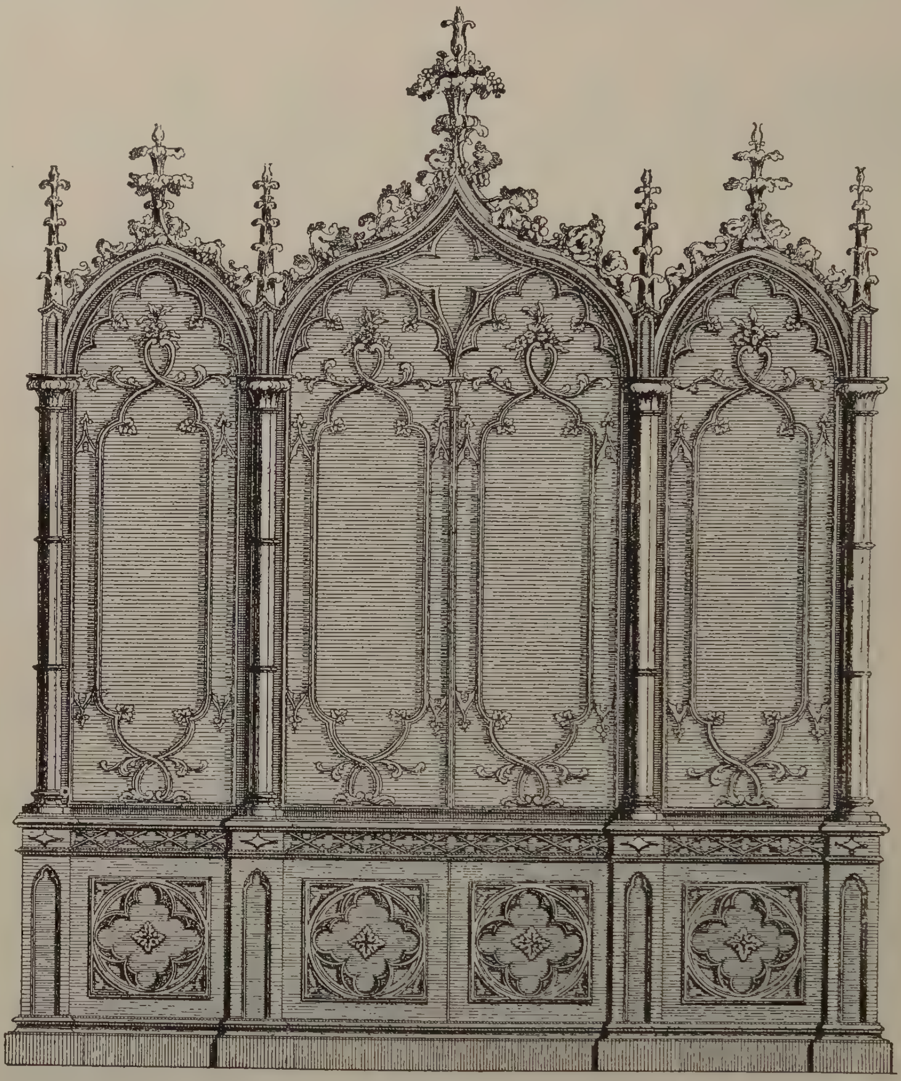
The system of fines and penances is probably as old as the oldest ordered society, and pertains to this day in our police courts, even to the extent of such fines going to the expenses of the court imposing them. These fines, however, even when most abused, could only have been a very small part of the Church's income. Even under Pagan emperors she was permitted to hold estates, a principle foreign to Roman law, by which a tenure of lands in mortmain was not allowed. In many instances, as on the Scottish border, large tracts of land were given to the Church, as the only method of saving them from national enemies, and, as each man who joined an order brought his goods with him, the flow of wealth into her coffers was incessant, and almost boundless. Add to this the fact, admitted by her most severe critics, that prudent management of her estates largely increased her revenue, and we cease to wonder at her immense riches and power.

From the artistic point of view, however, the question is not so much how she obtained her wealth as the use it was put to. By a capitulary of Charlemagne, tithes were divided into three parts: one for the bishop and his clergy, another for the poor, and a third for the support of the fabric of the Church. This, it is supposed, was founded on what was already the practice, and though it alludes only to tithes, was probably more or less applied to the entire income. It would certainly have been out of the question that the magnificent cathedrals bequeathed to us could have been raised on a third part of the tithes, which were necessarily largely payable in kind.

It was not only the wealth of the Church that made her greatest works possible; it was the continuity of her existence. Dynasties might perish at any moment through invasion or failure of heirs, but an order, to the men who were in it, seemed eternal. It mattered not how many years a piece of work might require for its completion. No man might see both the beginning and the end, but the work went on nevertheless, for private ambition as well as private life was lost in the order.

For several centuries, therefore, the Church remained the undisputed arbitress of style, and it was not until the Medici, of which family Leo X., the reigning Pope, was a member, acquired their great wealth that the Renaissance became possible. This was not a revolt against religious influence; it was simply a reversion to an older form, an occurrence several times repeated in history. The Renaissance spread slowly over Europe, but Italy was its true home.

"The circumstances of the Italian noble," says Mr. Litchfield, "caused him to be very amenable to art influence. Living chiefly out of doors, his climate rendered him less dependent on the comforts of small rooms, to which more northern people were attached, and his ideas would naturally incline toward pomp and elegance rather than to home life and utility. Instead of the warm chimney-corner and the comfortable seat, he preferred furniture of a more palatial character for the adornment of the lofty and spacious saloons of his palace . . . the cabinet designed with architectural outline, and fitted up inside with steps and pillars like a temple; chairs which are wonderful to look upon as guardians of a stately doorway, but uninviting as seats; tables inlaid, gilded, and carved, with slabs of marble or of Florentine mosaic work, but which, from their height, are as a rule impossible to use for any domestic purpose; mirrors with richly carved and gilded frames; these are all so many evidences of a style which is palatial rather than domestic, in design as in proportion."

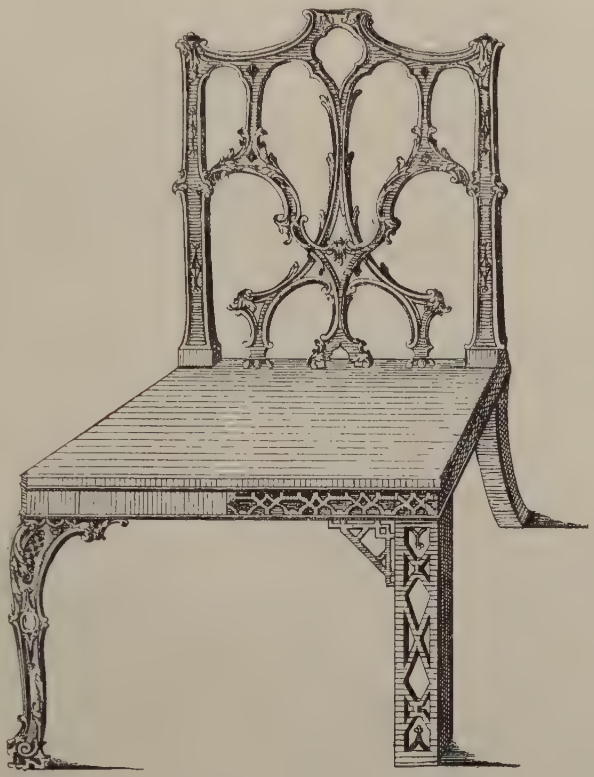


GOTHIC BOOKCASE FROM CHIPPENDALE'S *DIRECTOR*

England, for climatic reasons, was the country for which the style of the Renaissance was least adapted, and it was the last to which it came. When it did arrive, it had passed through so many countries, and came to us from so many sources, that the resulting "Tudor" style was barely recognisable as its outcome. It was modified, too, by the change of customs which was going on. The lord no longer dined with his retainers, and smaller rooms were a natural result, necessitating a similar change in furniture. The great gallery was still kept, for the noble lady of England valued her complexion above her health, and it was there that she chiefly took exercise. There was but little furniture in it, however, so that by far the greater part of Tudor pieces, bulky as they are to our ideas, are small in comparison with the Italian.

Fine as much of the work of this period is, it is impossible not to regret that the alliance between it and the architecture suggesting it is so close. Chests, cabinets, and tables were palpably imitations of stone and lime structures. Arches and columns have a distinct use when applied to buildings, where the immense weight of the material employed necessitates mechanical contrivances for its support. In wood it is different. The design may be eminently suited for a façade, but it is not convincing to the mind in the lighter material. What a man can easily lift does not require to be buttressed up and supported with mock appliances as if it weighed many tons. It is not only structurally wrong; it gives the mind a false idea. One can barely help feeling that the cabinet, chest, or whatever the article may be is hewn out of stone and painted over to resemble wood. Despite its colour, it looks as if it would be cold to the touch, and is not associated in the mind with the warmth and comfort of a home. Yet it is perhaps preferable to the Gothic, which, from its ecclesiastical character and associations and its lack of comfort, is possibly even less fitted for the family circle. In England this latter style died gradually out till nothing of it was left. Across the border its end was even more sudden.

The Reformation, which gave Scotland her parish schools—institutions unmatched in the history of the world until quite recently—and led eventually to her great prosperity, killed the Gothic, and, for the matter of that, all art at a single blow. The ruthless iconoclasm of the followers of Knox swept the land of all its finest Cathedrals and Abbeys. Whatever was beautiful, and, still more, whatever was Gothic, savoured of the Scarlet Woman. Their churches were barns, and they built and placed their houses without any attention either to the beauties of nature or architecture. In architecture it could barely be otherwise, for the poverty of the country until the end of the eighteenth century, as compared with her prosperity now, is almost unbelievable. Yet, curiously enough, it was Scotland who gave England her two greatest eighteenth century architects, Chambers and Adam, both of them, be it remarked, exponents of the classic style.



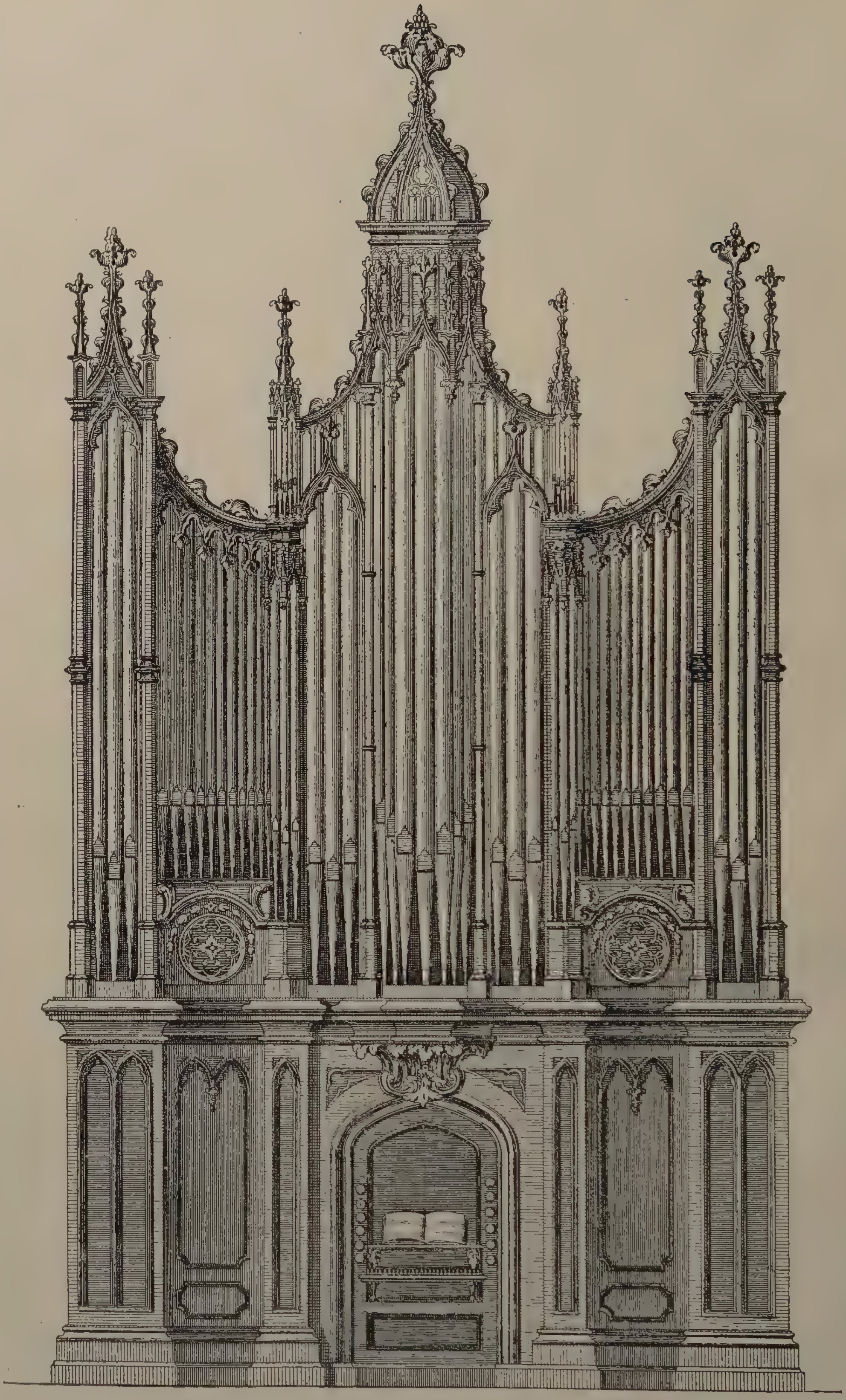
GOTHIC CHAIR FROM CHIPPENDALE'S *DIRECTOR*

Towards the middle of the eighteenth century there was an attempted Gothic revival in England, which is almost wholly attributable to Horace Walpole. He was an ardent collector, and, though not a scientific, still a respectable antiquarian. He undoubtedly had taste, and taste of a high description, but he was an antiquarian first and an artist after. Anything that was old or curious appealed to him. He was a born collector, and he collected everything. "Every apartment," says Macaulay, "is a museum, every piece of furniture a curiosity; there is something strange in the form of the shovel; there is a long story belonging to the bell-rope. We wander among a profusion of rarities, of trifling intrinsic value, but so quaint in fashion, or connected with such remarkable names and events, that they may well detain our attention for a moment. . . . One cabinet of trinkets is no sooner closed than another is opened."

One does not, of course, expect absolutely fair criticism from Macaulay. There is a substratum of truth in what he says; but he did very scant justice to either the taste or judgment of this collector. It may be of interest to mention that among the unconsidered trifles whose "intrinsic value" Macaulay scoffs at, was a collection of prints of English portraits. Walpole, in a letter to a friend, thus bewails their exorbitant price. "I have been collecting them above thirty years, and originally never gave for a mezzotint above one or two shillings. The lowest are now a crown; most from half a guinea to a guinea."

As Kent Ware and others had kept the heavier classic school alive, and as Horace was nothing if not original, his choice in architecture would naturally lie between Gothic and Tudor, and it is easily understood why he should have decided in favour of the former. Its greater age, and in particular the veneration given it from its connection with the Church, would naturally bias such a mind in its favour. As I have attempted to point out, a Gothic revival, from the merely historical point of view, was, sooner or later, a certainty, and Horace Walpole was a man of whom such an attempt might almost have been predicted.

To put his theories into practice, which, to do his memory justice, he did at great expense and inconvenience to himself, he built Strawberry Hill, "that" (to quote again from Macaulay) "trumpery piece of ginger-bread Gothic" with "piecrust battlements" and "pinacles of lath and plaster." In his worship of antiquity he certainly reproduced some of its worst blunders. There was a mantelpiece from a tomb in Westminster Abbey, and a ceiling—of all things—from another at Canterbury. Formed on such models it is not surprising that much of the interior had an ecclesiastical air; and he himself tells how the French Ambassador, on being shown one of the rooms, instantly removed his hat, supposing that he had entered a chapel.



GOTHIC ORGAN FROM CHIPPENDALE'S *DIRECTOR*

HORACE WALPOLE

Re-introduced to the world by such an acknowledged authority as Horace Walpole, Gothic architecture and Gothic furniture immediately became the rage. Not only Chippendale, but most of his contemporaries were drawn into the vortex, while, several years later, Walpole actually succeeded in persuading Robert Adam, the great exponent of the severely classic, to design a Gothic room for him, which says much for the power of his personality.

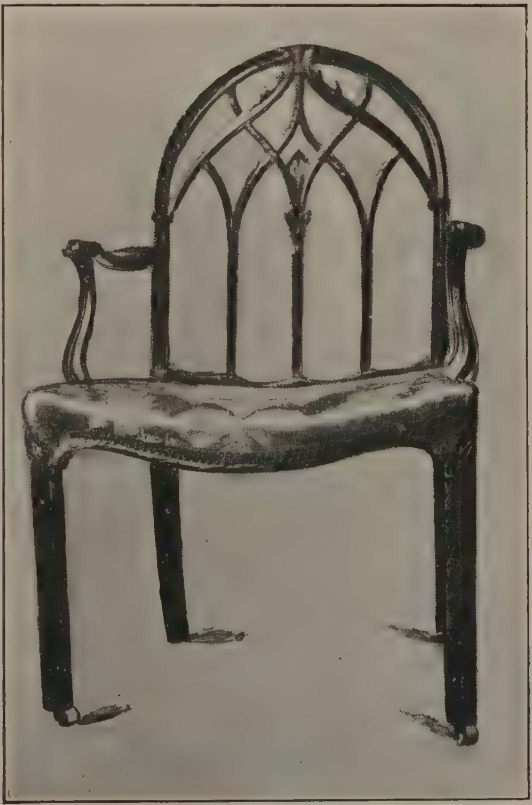
I have said nothing about Chippendale's Gothic because, from my point of view, there is but little to say. I have simply attempted to apologise for its existence. I give my readers examples of it taken from the *Director*, and leave them to judge for themselves.

It has always been a subject of regret to me that Walpole did not wait another few years before building Strawberry Hill, for, beginning it when he did, he was just in time to influence the *Director*, and drag Chippendale (whose commercial side must never be forgotten) into designing in a style for which, it seems to me, he had but little real feeling. I may be wrong, and, not professing to be an expert in Gothic design, I sincerely hope I am.

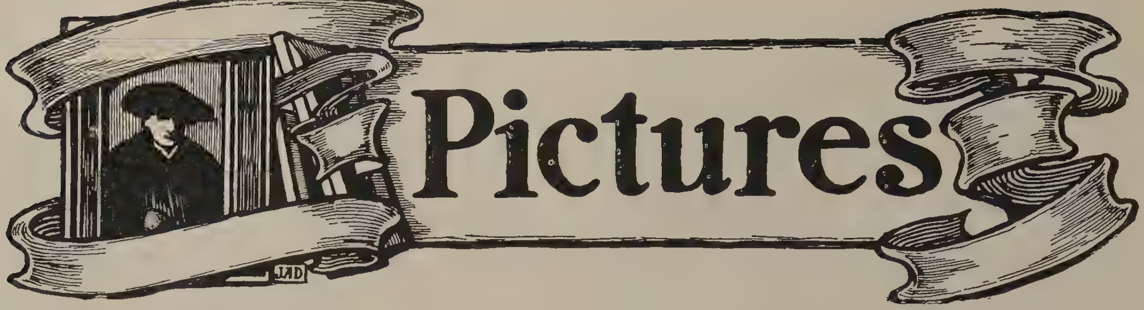
It must, however, always be remembered that the Gothic style has peculiar difficulties of its own. It is apt, if too exact in its curves, to suggest a mould. The ancient workmen relied more on hand and eye than the moderns, who place their faith in ruler and compasses. It is practically the same difference as exists between wrought iron work and cast iron. The apex of a mediæval arch would almost certainly be slightly wrong; not enough to appeal to one as such, but sufficiently so to avoid mechanical exactness. It is very greatly this and not only the colour or look of age which strikes us dumb with admiration before an old cathedral, while many of us are left more than half unconvinced by even the best of the modern work.

It is only fair, then, to remember that of all possible methods for reproducing his designs Chippendale was compelled by circumstances into choosing the least responsive, ~~and~~ that it is unjust not to allow something for the uncompromising line of the graver. I have been unable to find a Gothic chair in any of his actual designs, but am indebted to Mr. Letts for permission to reproduce one of the period and style, which will sufficiently show my meaning.

Whatever blame is due to Chippendale's Gothic from the point of view of design, there should certainly be some praise as well for its practical nature and the adaptation of each article to its intended use. His cabinets are not akin to sarcophagi, and his chair backs are not, as in a recent revival, uncomfortably suggestive of gravestones.



GOTHIC CHIPPENDALE CHAIR BELONGING TO MR. LETTS



THE LOCKO PARK GALLERY, DERBYSHIRE

BY A. CAMERON TAYLOR

THE Locko Park picture gallery, of which an admirable catalogue has recently been compiled by Dr. Jean Paul Richter,* is an excellent example of the best type of collection, made by the travelled Englishmen of the last generation, to whose taste is due that touch of exotic beauty which adds distinction to certain favoured country homes which have lost none of their specifically English character of homes in becoming treasures of a foreign Art.

Mr. Drury-Lowe's collection, made by his father between 1840-65, bears witness to a more refined and scholarly appreciation of Italian Art than was common at a date when the Amateur was ubiquitous, but the trained Connoisseur, in the modern sense of the word, non-existent; when no distinction was drawn between Raphael and Giulio Romano; between Giorgione and the Giorgionesque; between Lionardo and his followers; and when Italian collections were galvanized into being during the six months of delirious but undiscriminating enjoyment of the beauties of Italy, permitted by the time-limits of the "Grand Tour."

Mr. Drury-Lowe, however, spent most of his life in Italy; his relation to her was that of a lover, and not of a bowing acquaintance. It is, therefore, not surprising that his collection should contain examples, not only of the then almost exclusively admired but rhetorical historical schools of Bologna, Rome, and Naples, but of the really refined and poetical interpretations of Italian landscape into which Salvator Rosa and Gaspard Poussin expressed their sense of serene material well-being, refined, as it is in Italy, by a romantic atmosphere of classical reminiscence.

Attractive examples of this type of landscape feeling are No. 92 (associated by Dr. Richter with such admirable works as the early Salvator Rosas in the Pitti Palace), a picture of a ruined Italian quay with wide stretches of sky, and distant land, in which the artist has dealt subtly with problems of silvery light, warm sweeping shadows, and moisture-saturated atmosphere; No. 29, a romantic reminiscence of the misty cascades, strong lights and shades of the mountainous Roman Campagna; Nos. 100 and 104, delicate evening effects by Orrizonte; Nos. 105, a wooded landscape, and 130, a wide landscape with dim, blue, foliage-embedded lake, and bacchanal procession of peasants, both by Gaspard Poussin.

Among the Italian quattro and cinque-centisti are some treasures, and not a few problems.

Foremost among the former is a portrait, by Francesco Cossa, of Duke Ercole of Ferrara, an admirable example of the portrait art of Northern Italy; it is characterized by the combination of a miniature-like minuteness of execution with an almost metallic purity and tenacity of line, bearing witness to the influence of the medalist; and by virile strength both of pictorial effect and psychological understanding. Its preservation is inimitable; its surface, mellowed by the lapse of time, and covered with a minute net-work of tiny cracks (witnessing to the absence of the restorer's brush), is glossy, and as smooth to the touch as old ivory.

As well preserved as it is different in sentiment, is the Head of John the Baptist on a glass-charger, treated with the tender realism characteristic of the Milanese of the sixteenth century, and executed in the fine lacquer-like technique of which the Solario portrait in the National Gallery is so excellent a specimen. By Solario also is the representation of the same subject (a favourite one in Northern Italy) in the Louvre.

Those who have not seen the picture itself may find it difficult to subscribe to Dr. Richter's attribution of 201, *David with the Sling*, to Pollajuolo. Many re-painted pictures can only be judged in the original. Patches of "restoration" are obvious even in the reproduction (see the masked face of Goliath; the veiled face of David; the nerveless right-hand, which should be compared with the vigorous drawing of the tense sling it wields, etc., etc.), but even coarse and feeble re-painting has been powerless to destroy either the rhythm or the vibrating energy of the passionate young figure which stood to Florence as an emblem of its determination to defend its civic liberty; fragments

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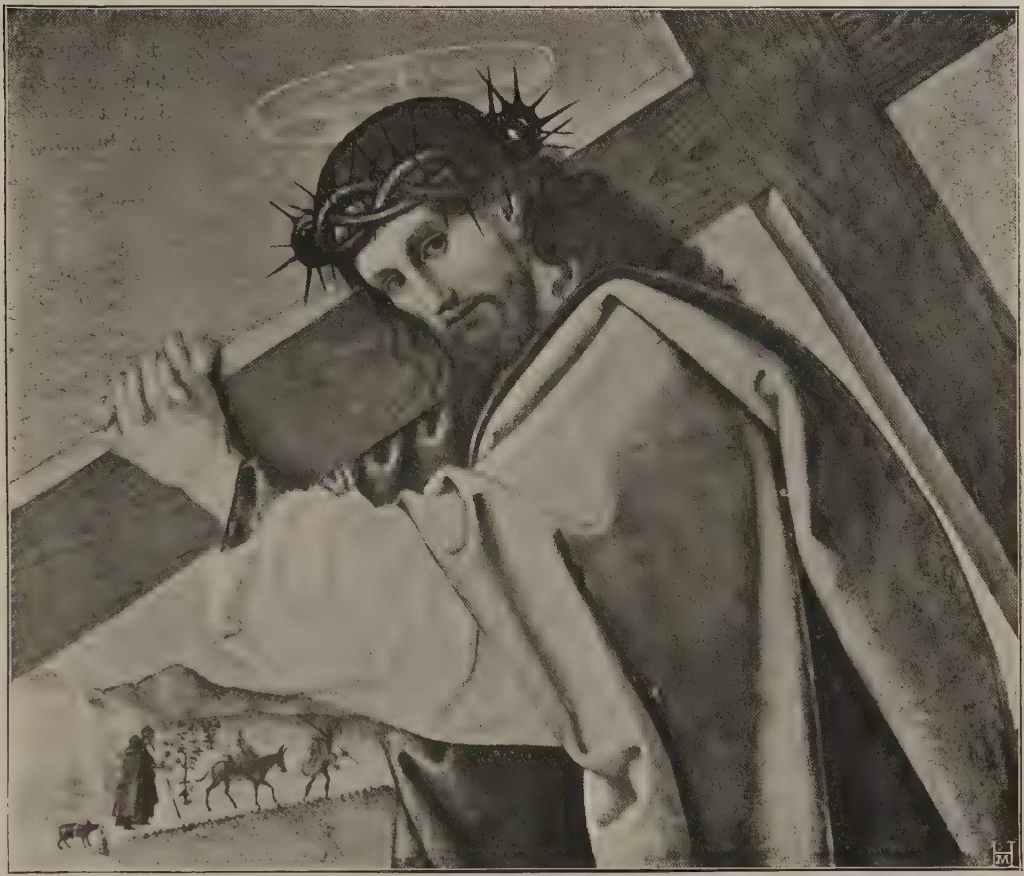
* *Catalogue of the Locko Park Pictures*, by J. P. Richter, Ph.D. Published by Bemrose & Sons, Ltd., Derby.



CHRIST BEARING THE CROSS BY BACCHIACCA

of original workmanship, scattered about the picture, throw their evidence into the scale in favour of Dr. Richter's opinion. That the name of Castagno should have been suggested in connection with a much injured Pollajuolo of the second order is inevitable. Such an attribution is, however, negatived by its fine composition and line equilibrium, notable characteristics of the authenticated works of Pollajuolo, and absent from the strong but provincial work of the ruder painter.

This "David," painted on a large leather shield, is, as far as we know, a unique survival of such a weapon of defence decorated by a great master.

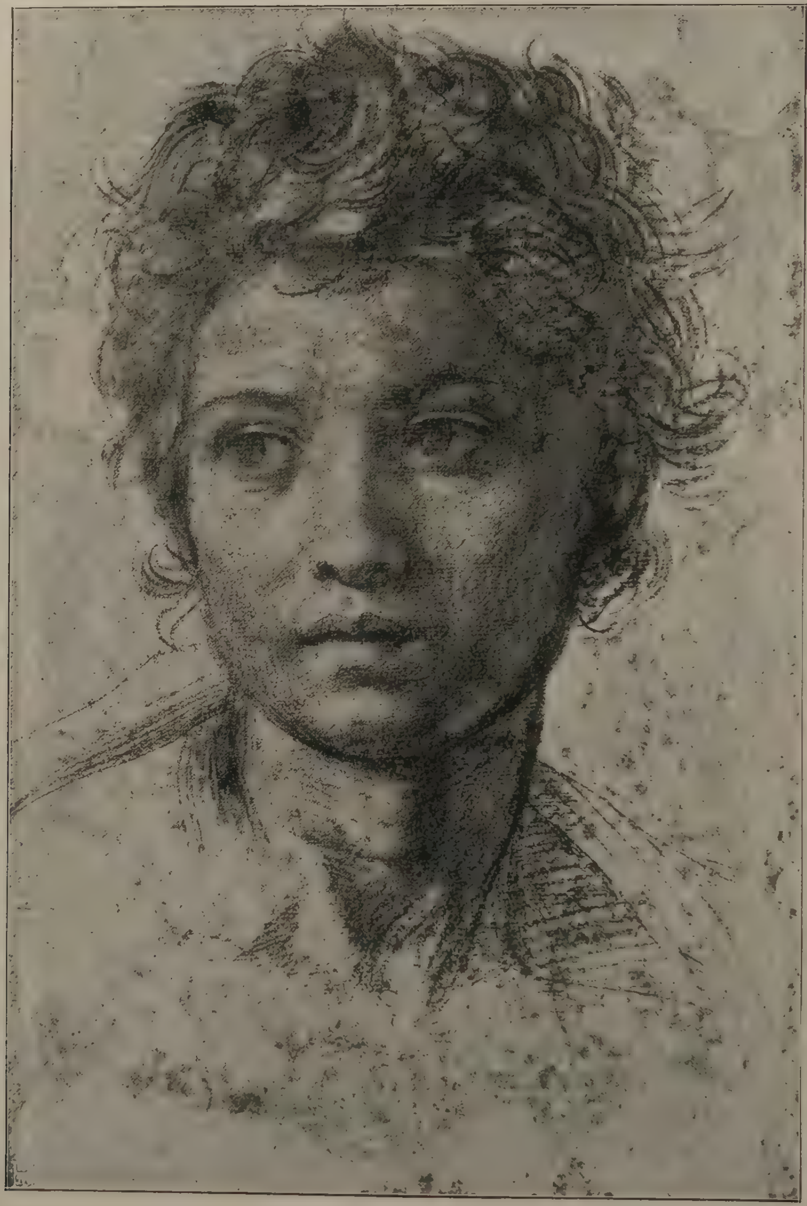
As interesting from the point of view of its parentage as it is delightful to the eye, is a charming little *Christ bearing the Cross*, the tenderness of which may be divined by the names with which it has been associated, Raphael and Perugino. In it are united that meek sweetness peculiar to Umbria, with something of the colour and precise drawing of Florence; and, in fact, Dr. Richter has attributed it with much ingenuity to Perugino's Florentine pupil, Bacchiacca, by whom but few Peruginesque works are known.

To the list of attributions which may rouse dissent, we would add two portraits, one of a lady (re-painted about the throat and chin), the other of a man (cap, hair, cheeks, and tunic touched with re-paint), by Ghirlandajo, of both of which reproductions by his pupil, Mainardi, are preserved in the Berlin Museum.

The portrait of the lady with blonde hair and skin, and fine jewel, recalls that exquisite female portrait by Ghirlandajo, which, for so many years, thanks to the kindness of Mr. Willett, graced the walls of the National Gallery, but which, rejected by the Trustees, has since found a permanent home in Paris, leaving our National collection without a representative work of the great Florentine; for all eyes should be averted from the daub figuring there under his name, which would be a blot on any wall, and is a disgrace to the connoisseurship of England.

Space forbids us to speak of a fine portrait of Bianca Capello's Father, Bernardo Capello (whose name is inscribed on a letter he holds), with which Dr. Richter has re-endowed that disinherited Venetian, Polidoro Lanzani, who, like Polonius, has too often been taken for his "better," but to whom tardy justice is now being rendered.

Or of a fine drawing by Andrea del Sarto, of which a good but inferior replica exists in the British Museum. Or of a fine representation of the *Piazza di Rialto* by Canaletto, or of another very different picture, by the same author, a view of *St. James'* *Park* with the building known as the Horse Guards in the middle distance, of which we will only say in passing, that the presence here of this building, built in 1753, decides a much disputed point in Art history, namely, the question whether Canaletto ever visited England—a point on which we have no documentary evidence, and one not without importance, for if he did not, then all English subjects, of a certain quality, in his style, must be attributed to his uncle, Canale. As Canale, however, is known to have spent one year only in England (1746-47), and as it is obvious that he could not have introduced a building built six years later into what is clearly a sketch from nature, it follows that Canaletto visited England after 1753.

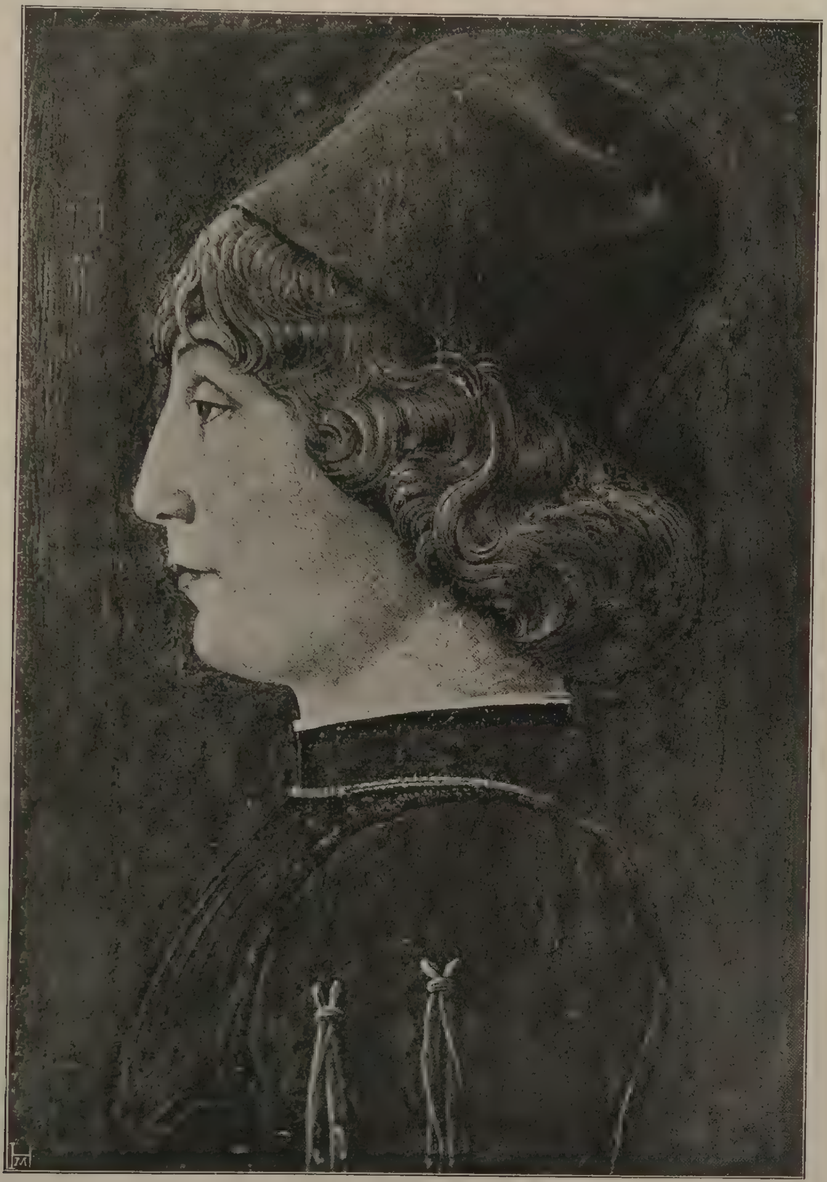


HEAD OF A YOUTH BY ANDREA DEL SARTO

We have touched but lightly on the beauties and problems of the Italian section of this Gallery, for space forbids an exhaustive analysis.

We have not been able to allude even to its beautiful Flemish landscapes: a notably fine example is a woodland scene with lilied pond by Jacobus van Artois; nor to speak of excellent portraits of the English School, among which two fine Hogarths are pre-eminent; nor of a charming portrait, of local interest, of a little girl, the Hon. Caroline Curzon, by "Wright of Derby,"* the author of the most beautiful "Experiment" of the National Gallery, a painter on whom Mr. William Bemrose, F.S.A., has published an interesting monograph. We recommend them, however, to the notice of the visitor to the gallery.

We should like, in conclusion, to draw the attention of all owners of good pictures to the public-spirited action of Mr. Drury-Lowe, who has not only put his collection within cognisance of those who care for the beautiful, but has first caused it to be submitted to searching critical analysis; with the result that his treasures, which are well able to hold their own on their merits, do not masquerade under borrowed names, nor are forced, like so many of their fellows, to present themselves under titles to which they have no right, before persons who are perfectly familiar with their origin, quality, and position.



PORTRAIT OF DUKE ERCOLE OF FERRARA BY FRANCESCO COSSA

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* See *Wright of Derby*, by Wm. Bemrose, F.S.A., published by Bemrose & Sons, Ltd., Derby.

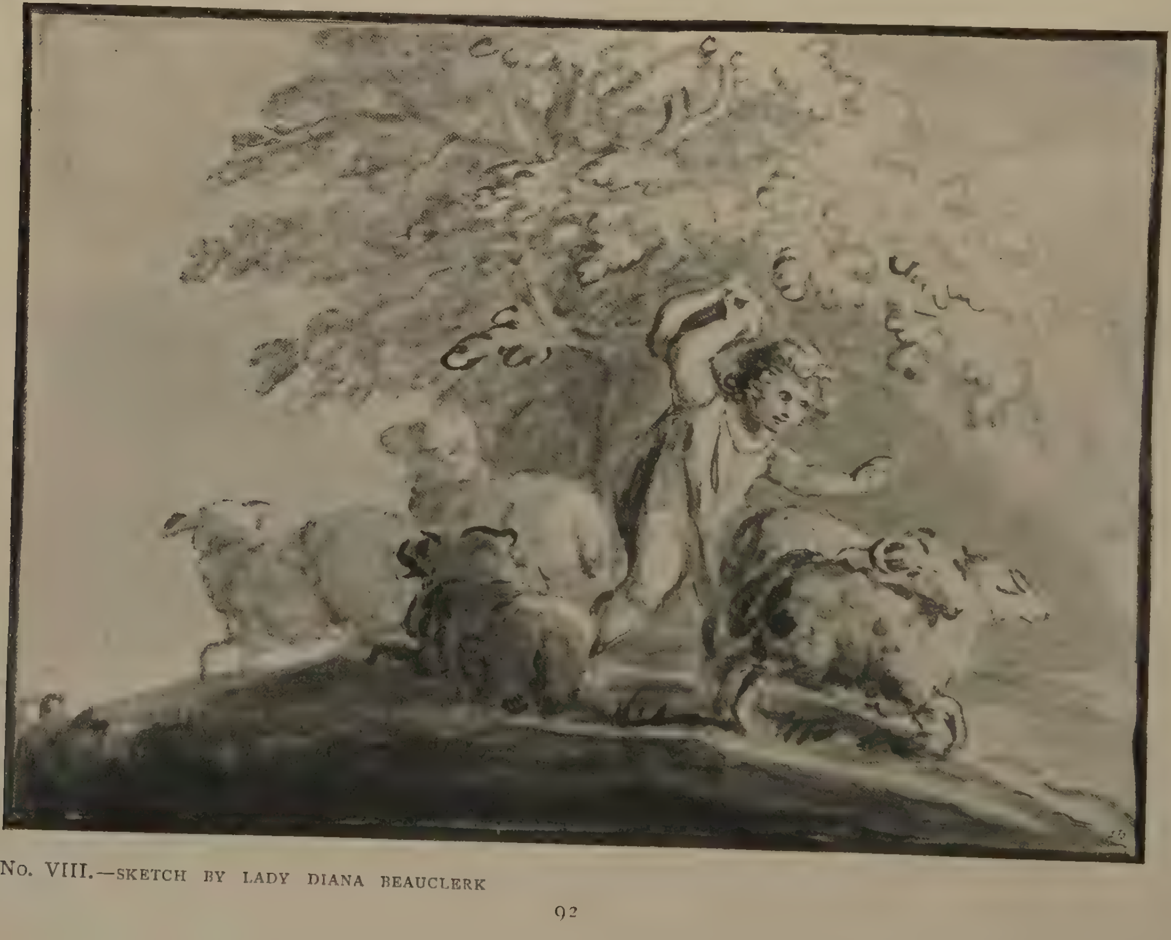
Pictures

LADY DI'S SCRAP-BOOK *
BY MRS. STEUART ERSKINE
PART II.

"At the close of the last century, ladies' designs for etchings and engravings were very much beholden to the artists on copper. I have known some who made the correction of these part of their livelihood; and at Bovi's, in Piccadilly, I have seen that made out beautiful which in itself was too incorrect to allow of discussing its beauty."

So says Miss Lætitia Mathilda Hawkins in her *Anecdotes*, and there is no doubt a great deal of truth in the assertion.

Mariano Bovi, whose name is sometimes written Marian, Marianne, or even Mrs. Bovi or Bova, through the carelessness of the English printers—a carelessness which gave him the reputation of being of the female sex—was apparently sent by the King of Naples to study under Bartolozzi. He describes himself as a pupil of Bartolozzi, and has engraved numerous prints, chiefly fancy subjects, after Cipriani, Angelica Kauffman, and others, including Lady Diana Beauclerk, for whom he engraved many of her



No. VIII.—SKETCH BY LADY DIANA BEAUCLERK

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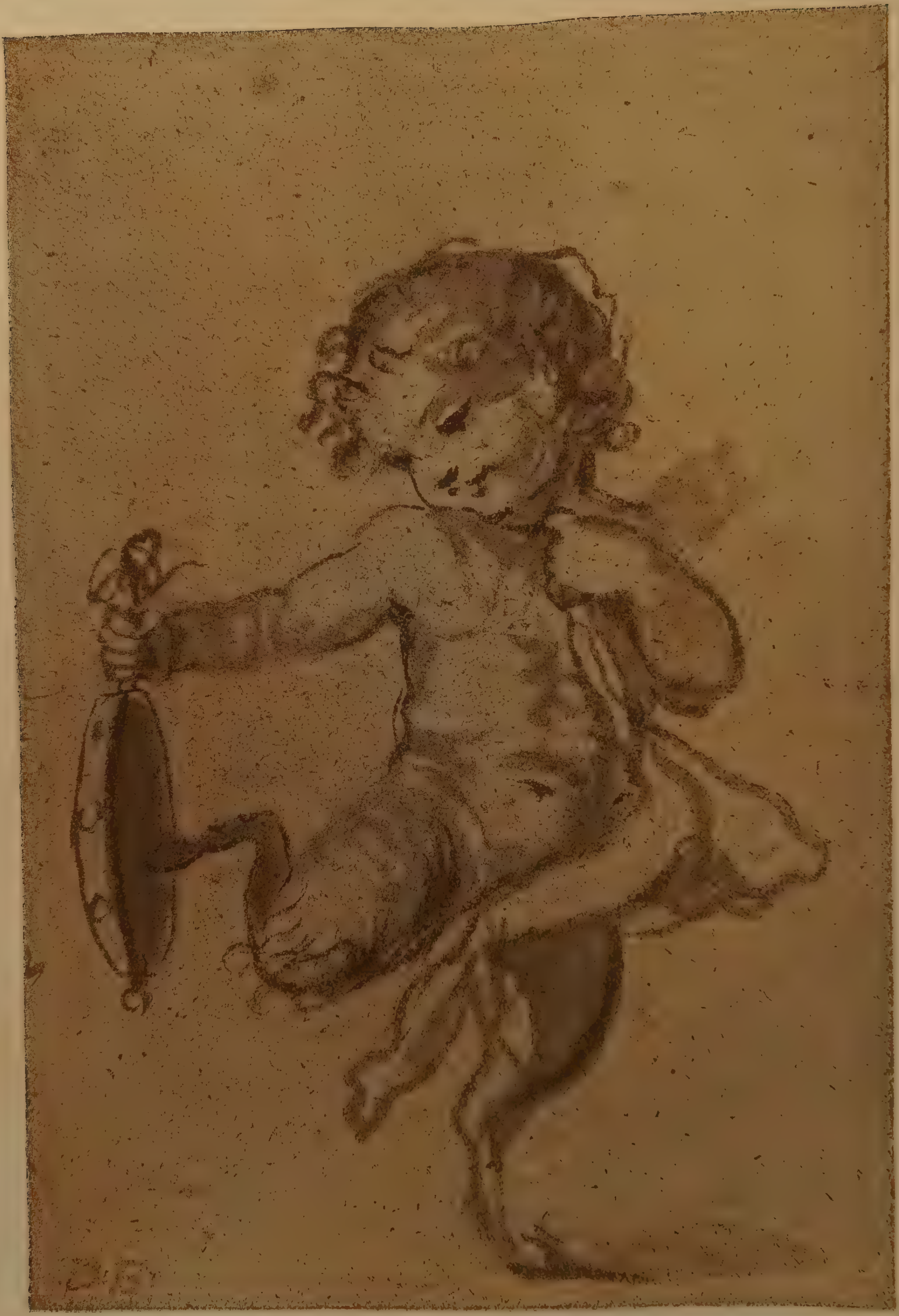
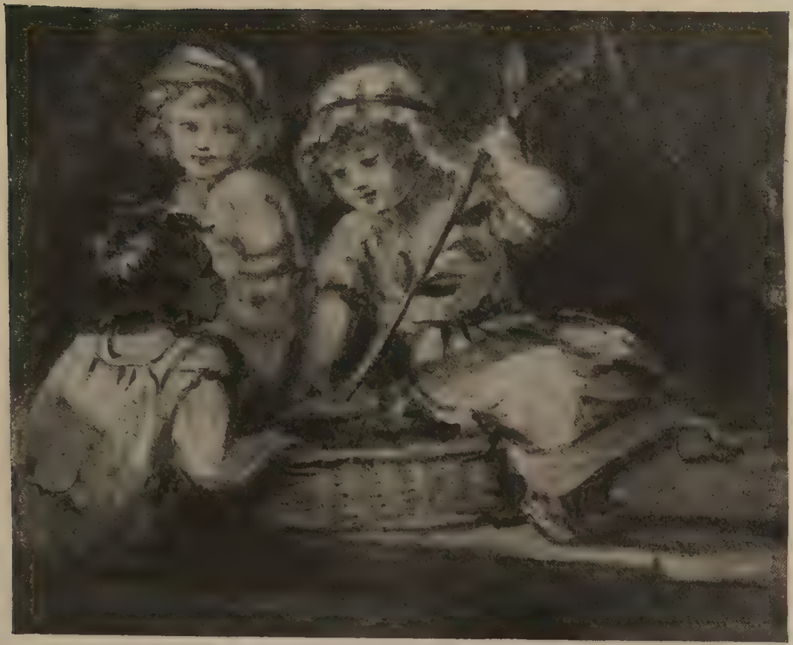
* The sketches are reproduced by kind permission of Colonel Lascelles.



"SATYR"

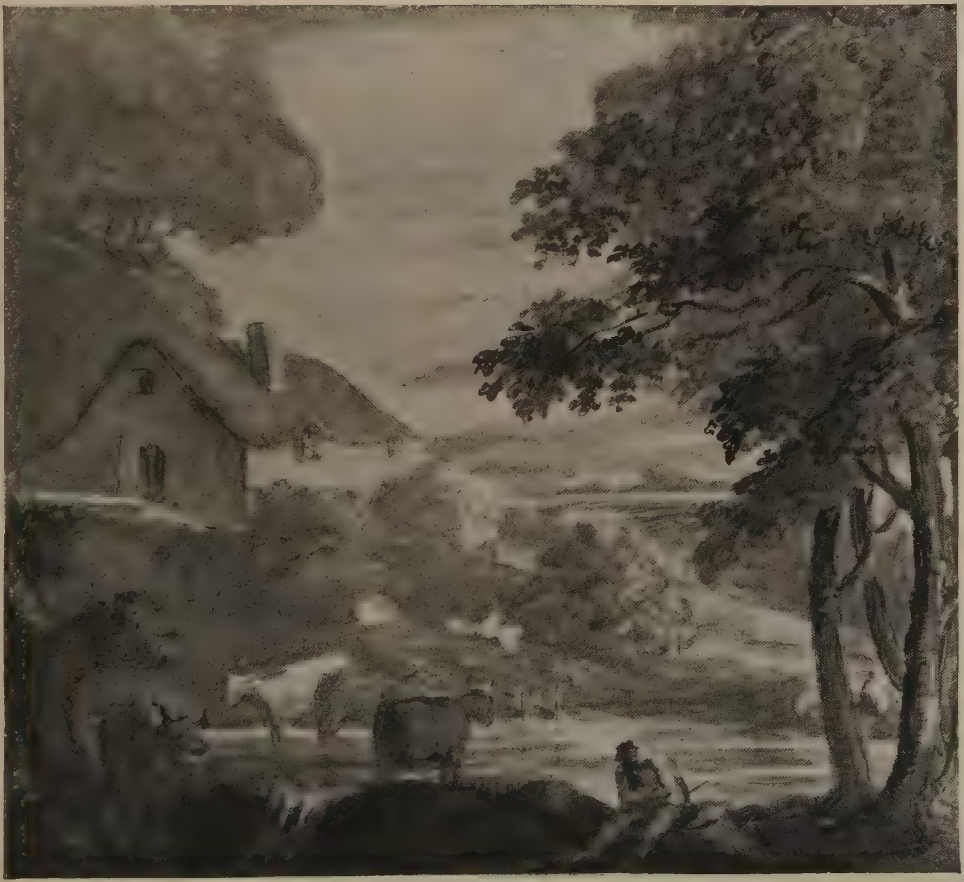
By Lady Diana Beauclerk



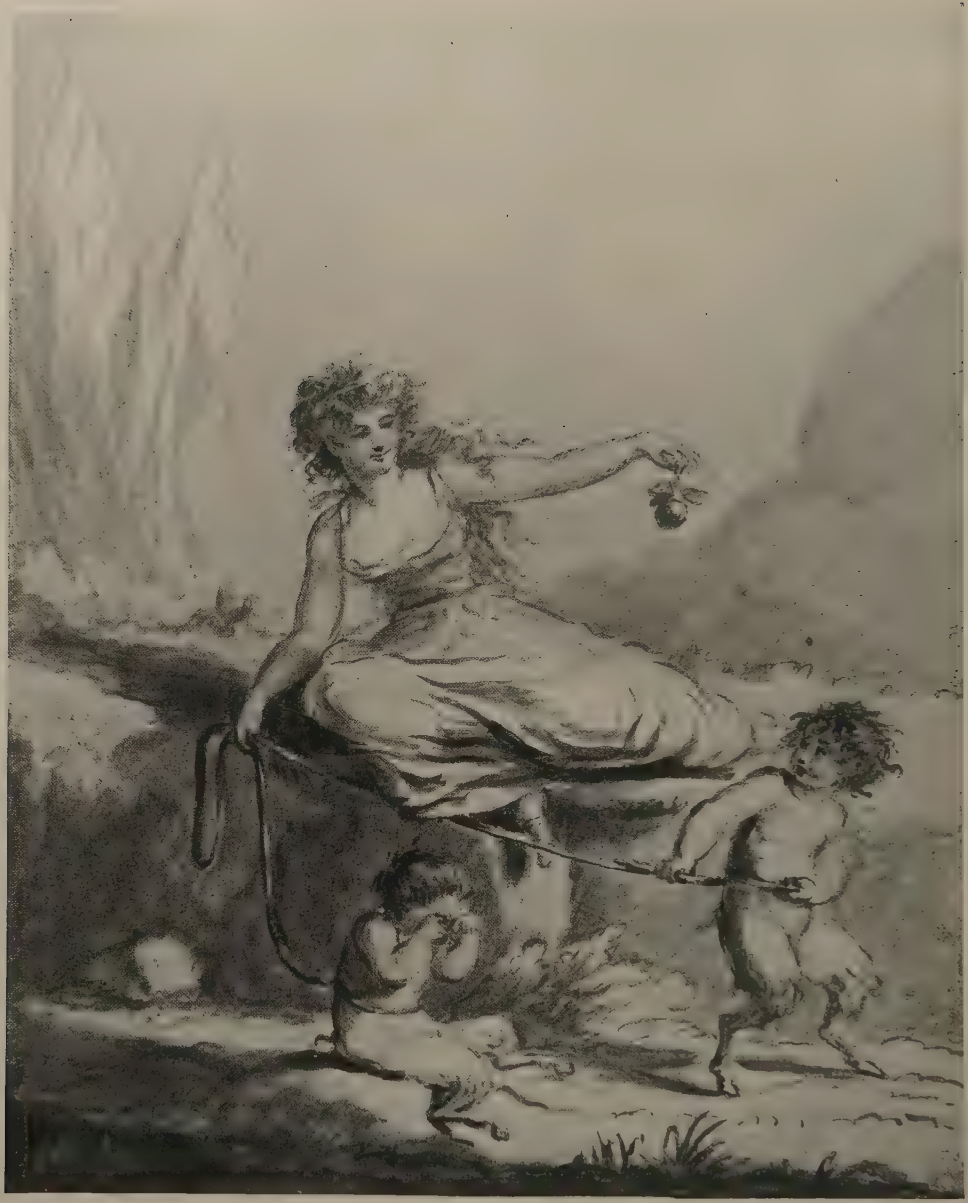
No. IX.—SKETCH OF CHILDREN BY LADY DIANA BEAUCLERK

The paragraph previously quoted is inserted in a footnote after an unfavourable and somewhat snappish account of the celebrated drawings in the Beauclerk Tower at Strawberry Hill, and although her name is not mentioned specially, it is evidently intended to refer to Lady Di. If this be so, the best proof of its injustice will be obtained by a glance at the spirited and virile sketch of an infant Satyr kicking a tambourine with his hoof (see plate), one of the best things in the Woolbeding Scrap-book. This sketch would certainly not have gained by interpretation; it would rather have lost in vigour and *verve*, and would probably have been rendered pretty and insipid by the engraver's art. It is painted in sepia on a sort of rough sugar-paper, and being reproduced in fac-simile, it can easily be seen with how few

Bacchanalian subjects, notably the two groups of cupids in colour, which recently appeared in THE CONNOISSEUR. Bovi set up a shop at 207, Piccadilly, and had a good business as print-seller and publisher, besides being a very successful engraver in the stipple-print process which Bartolozzi had brought to such perfection. It is quite likely that he employed experts to improve the weak drawings of the inferior artists and amateurs, and it is certainly true that he, like Bartolozzi, translated freely to copper, rather than exactly copied, many of the designs submitted to him.



No. X.—LANDSCAPE BY LADY DIANA BEAUCLERK

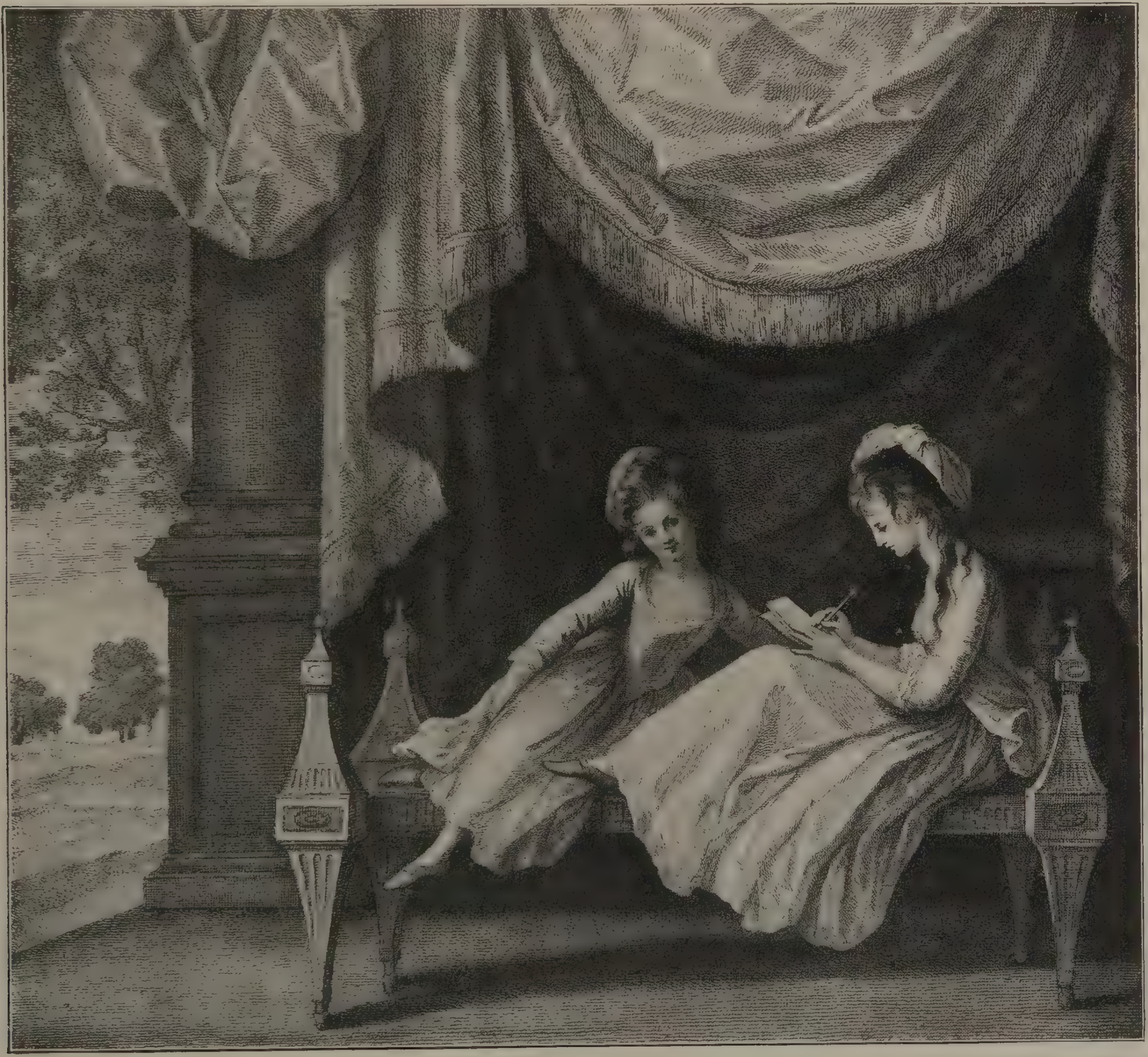


No. XI.—SKETCH BY LADY DIANA BEAUCLERK

brush-strokes her aim is accomplished, how simple and how strong are the lines. This is not the work of a woman who requires the hand of a middleman to touch up her feeble conceptions, and perhaps one can hardly place Lady Di among the ranks of fine lady amateurs. Even if she gave the sketches to Wedgwood, which he used so freely, she must have derived pecuniary advantage from the drawings which Bartolozzi engraved, and from the illustrations to Bürger's *Leonore* and Dryden's *Fables*; and in her old age she several times laments that loss of sight prevented her from gaining money with her pencil. She was essentially an artist and attained to very considerable proficiency in her own line.

The seven drawings which illustrated Horace Walpole's unpleasant tragedy, *The Mysterious Mother*, were viewed by Miss Hawkins with feelings of "disgust and contempt," but then she very naturally disliked the play and allowed that feeling to bias her judgment of the drawings. Dr. Burney was greatly struck with the power and refinement of these pictures; his daughter, while admiring the work, was unable to lose sight of the tragedy which had inspired it. A celebrated actress burst into tears at the pathos expressed with so much dramatic power; and Ireland, while describing Strawberry Hill, in his book on the Thames, says that these same drawings "do honor to the age," and that he cannot speak of the artist without seeming to be "lavish in adulation." Horace Walpole himself, the happy and flattered author, was more occupied in using it as a mirror to reflect his inspiration than in considering it as a work of art. He notices the play of expression on the face of the Countess, denoting tenderness, despair and resolution, and tells us that Edmund, the hero, exhibits "a new stroke of double passion," having the right hand clenched in anger, while the left hand relents. All this is magnificent, but it is not art. Lady Di's reputation does not suffer so much from over-praise and adulation, or from want of appreciation, as from the fact that her critics generally take an inartistic standpoint, chiefly intent on side-issues. The literary interest may have its value, the expression of the emotions has its place in art; but the painter's qualities of imagination, composition and execution which Lady Di possessed, and for which her work will always hold its own, are practically ignored.

It is rather interesting to reflect on the irony of fate in connection with these drawings. They were enthusiastically praised by Horace Walpole to the end of his days and were hung on Indian blue damask in the octagon tower he had built on purpose for their reception, where they were greatly admired by the *cognoscenti* of the day, to whom they were shown as a favour. After his death they were sold at the

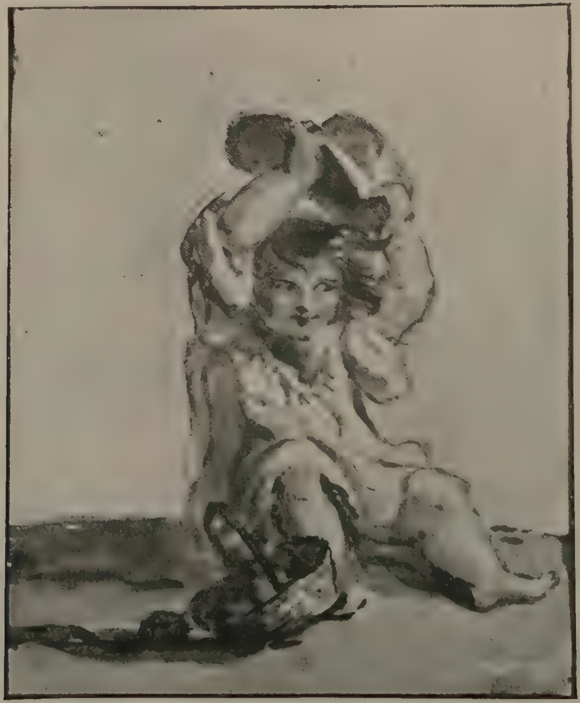


No. XII.—PORTRAIT OF ELIZABETH AND MARY BEAUCLERK BY LADY DIANA BEAUCLERK ENGRAVED BY F. BARTOLOZZI

Strawberry Hill sale for the modest sum of £13 13s., and they are now—if indeed they are in existence—lost in the débris of a country house, and are consequently inaccessible. It is a pity that Walpole did not have them reproduced in "acqua-tinta" as he intended, as it would have been interesting to compare them with her other work. Whether or no they would have added to her reputation cannot be said, but they must have been clever and spirited, dashed off in a fortnight to the complete satisfaction of the author of the play they were intended to illustrate.

However that may be, Miss Hawkins is probably right when she says that the portraits and woodland scenes with which Lady Di was so successful were more suited to her genius than the large and ambitious picture in the Beauclerk Tower. Lady Di "found herself" very early in life and steadily pursued the branch of art which best suited her style, and in the scrap-book to which we must now return are to be found some of the happiest and most spontaneous of her creations. The little Satyr crouching over a basket of grapes (No. iv.), is a sepia sketch on rough paper, a companion to the Satyr kicking a tambourine. What fun and what mischief lurk in his eyes, how admirably the half-human, half-animal nature is suggested, and how the furtive attitude carries out the whole idea. Here again the drawing is firm and decided. A little further on we come to a cupid smilingly watching the course of his spent arrow. It is in a softer style, the drawing is not so good, the treatment more shadowy; but it is charmingly graceful. Again a sepia sketch (No. viii.). This time it is a group of sheep and a child under a tree; it is very luminous and gives one the impression of looking down from a hill-top. The two sketches of children (Nos. ix. and xiii.) have all the charm of her child studies, even without the note of colour which adds so much to the general effect. The landscape (No. x.), distinguished as a composition, but conventional in treatment, is only a little sketch to be used at some future time, but the girl with two infant satyrs (No. xi.) is very characteristic. How delightful the little goat-foot creatures are, especially the naughty one who is sitting on the ground weeping, with his knuckles pressed on his eyes.

The last picture we give (No. xii.) does not come out of the scrap-book, but is a reproduction of Bartolozzi's print after Lady Di's sketch of her two daughters, Elizabeth and Mary Beauclerk, afterwards Lady Herbert and Countess Jenison of Walworth. It was engraved in 1780. Horace Walpole, after speaking of her portrait of the Duchess of Devonshire, says, "Bartolozzi's print of her two daughters, after the drawing of the same lady, is another specimen of her singular genius and taste. The gay and sportive innocence of the younger daughter, and the demure application of the elder, are as characteristically contrasted as Milton's *L'Allegro* and *Il Penseroso*."



No. XIII.—SKETCH BY LADY DIANA BEAUCLERK

ENGLISH LOWESTOFT CHINA

BY MRS. WILLOUGHBY HODGSON

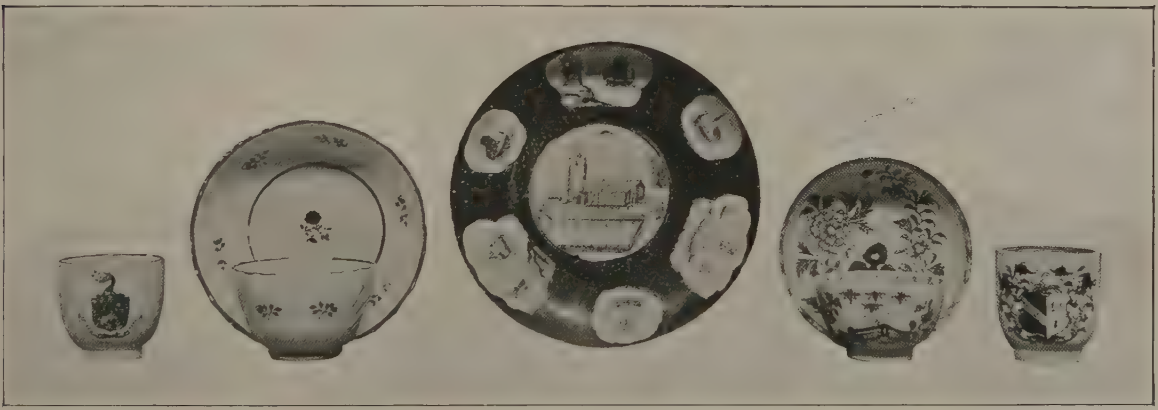
THE finding of moulds and fragments of porcelain at Lowestoft marks, as it were, an era in the controversy which has waged round this subject for years, and it seems as if the time has come when some definite distinction between English and Oriental Lowestoft should be made, and be insisted upon by collectors.

There are several reasons for believing that not only were the armorial services, vases, cylindrical and barrel-shaped mugs with *twisted handles*, and all the other pieces of Oriental paste so dear to the collector of so-called "Lowestoft," not made or decorated in Lowestoft, but were probably not even exported direct to that town from China.

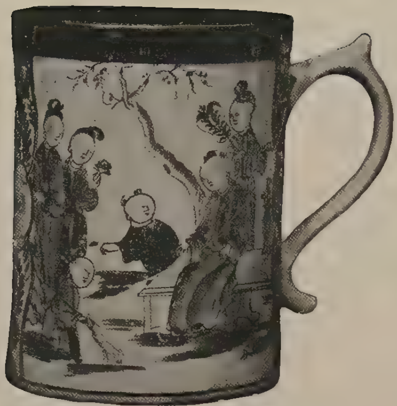
In support of this I would quote from that most interesting book, *China Collecting in America*, by A. M. Earle, who says that there is not a single known piece of soft-paste Lowestoft in any American collection; and after remarking on the large amount of Oriental "Lowestoft" to be found in America, says, "There is no record of a vast trade in Lowestoft china in English porcelain sent to America. No vessels arrived in America from Lowestoft. There are no advertisements in old papers. But America had a large trade between New England and Canton . . . Elias Haskett Derby, of Salem, known as the Father of the East India trade, crowded vessels across the ocean to Canton and brought home rich stores. His fine *Grand Turk* sailed from Salem in 1785, and the return cargo doubled the money invested. In the rooms of the East Indian Company at Salem is a great 'Lowestoft' bowl, bearing a painting of the *Grand Turk*, dated 'Canton, 1786,' which proves that it was neither made at Lowestoft nor painted nor exported from Lowestoft."

I think there is little beyond the name to prove that this so-called "Lowestoft" which, judging by the amount in collections and still to be picked up, must have flooded the English market, ever saw Lowestoft. It is as Oriental in decoration as in paste, and although the designs are for the most part European, it is quite palpable to any cultivated eye that they were not executed in England.

That porcelain was made in Lowestoft there is no doubt, but as the factory used no distinctive mark, it is difficult to identify its products. The moulds and fragments found last December (of which an illustrated account is given in the April number of THE CONNOISSEUR), which were unearthed on the site of the old factory, is some small help as showing what was manufactured there, and from this we learn that the products comprised teapots, jugs, sauce-boats, bowls, etc.

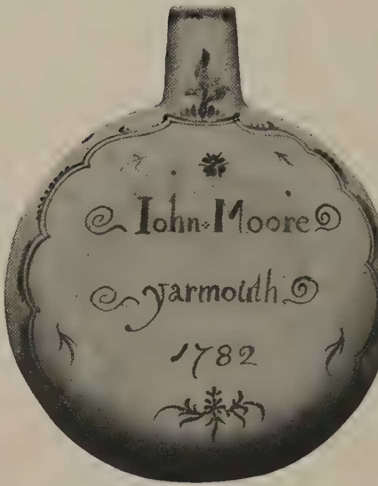


NO. I.—CUP WITH THE ARMS OF POTTER
NO. II.—FLUTED CUP AND SAUCER WITH SPRIGS IN PENCIL AND GILT
NO. III.—POWDER BLUE PLATE WITH VIEWS OF LOWESTOFT
NO. IV.—CUP AND SAUCER DECORATED IN CHINESE STYLE IN UNDERGLAZE BLUE
NO. V.—CUP WITH THE ARMS OF METE

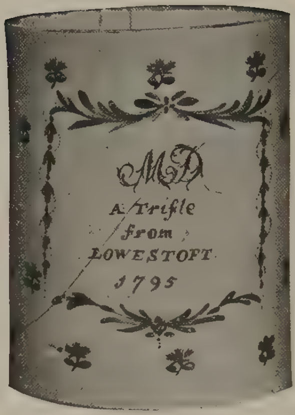


No. VI.—MUG WITH MANDARIN DECORATION

From the Franks Collection, British Museum



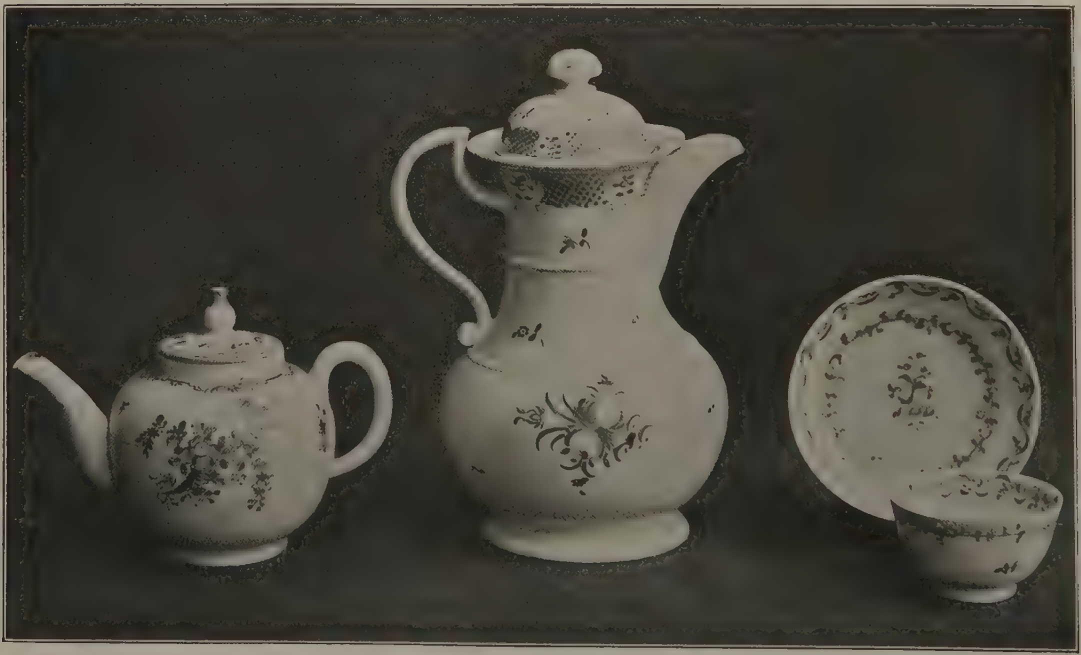
No. VII.—FLASK DECORATED IN UNDERGLAZE BLUE



No. VIII.—MUG DECORATED WITH THE FRENCH SPRIG

It will be seen from the pieces selected to illustrate this article that the style and decoration used at Lowestoft was very varied, but examination reveals characteristics seen more or less in every piece, which, if borne in mind by the collector, should remove all difficulty in identifying English Lowestoft. The paste has a creamy hue, the glaze is thick and blued, and is often much bubbled on the bottoms of cups and saucers. Many of the pieces I have handled struck me as being decidedly heavy for their size, and they were spotted with black, and sometimes blue, specks, some pieces appearing to have been powdered with fine sand. The decoration consists of elaborate borders in diaper and scale, sprigs and wreaths of small natural flowers united by lines and dots in Indian red and black. It will be noticed in three of the pieces illustrated that the centre of a group of flowers is formed by two roses placed back to back. This, I think, is quite a Lowestoft fancy and mode of grouping.

Illustrations Nos. i. to viii. are taken from specimens in the late Sir A. W. Franks's collection at the

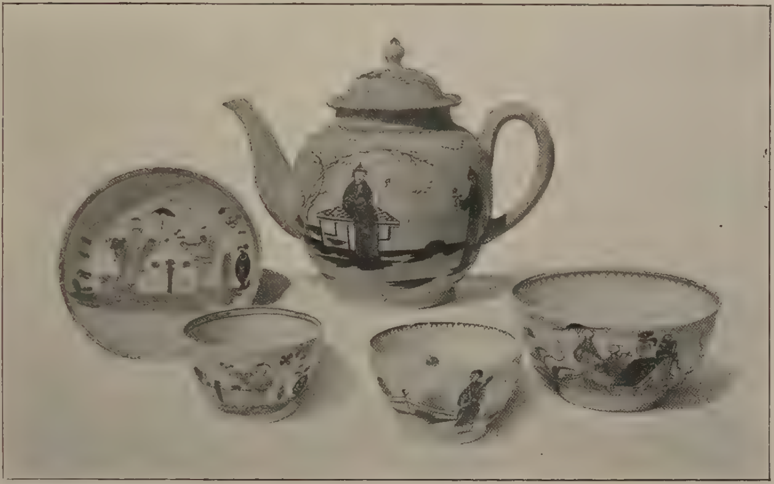


No. IX.—TEAPOT PAINTED IN PUCE, INDIAN RED AND GREEN
No. XI.—RIBBON LOWESTOFT CUP AND SAUCER
No. X.—COFFEE-POT SHOWING A LOWESTOFT GROUPING OF ROSES

British Museum, and are all soft paste. No. iii. has, I consider, stood as irrefutable proof through all controversy that soft-paste porcelain was made at Lowestoft. This plate is decorated in underglaze, in a shade closely resembling powder blue, with views of Lowestoft on white panels, that in the centre being the Parish Church.

No. ii., a fluted cup and saucer, is decorated with sprigs in pencil and gilt, and is interesting as being probably one turned out from a mould recently discovered.

No. vi. is also specially interesting in view of recent discoveries, as it is a piece with "Mandarin" decoration, a style, now proved to have been used at Lowestoft, which was no doubt taken from one of the many Chinese drawings said to have been lent to the manufacturers by Lady Louth of that town. "Mandarin" decoration was also used at Bristol and Worcester, and it is interesting to compare the specimens from these three factories. An illustration, however, gives but a poor idea of the wide difference in pieces bearing almost the same design. The teapot in this group (No. xii.) is Worcester china of one of the best periods, beautiful with a beauty distinctive of that period—the paste like ivory, the design clean and bold in execution, with colours generously applied and of a most marked brilliancy.



No. XII.—WORCESTER MANDARIN TEAPOT
BRISTOL MANDARIN CUP AND SAUCER
LOWESTOFT MANDARIN CUP AND BOWL

Cup and saucer in the same group are Bristol, and here the grotesque comes in, for although the china is fine and the colours harmonious, there is an air of levity about the figures with their swollen heads and feet well turned out like Alice's Lobster.

The bowl and cup in the same group are Lowestoft—the former soft and the latter almost hard paste. Both pieces are much speckled with fine sand. The figure outlines are not clean, and the colours, meagrely laid on, are poor and do not always blend. In some quarters Lowestoft "Mandarin" has, I believe, been attributed to Worcester, but there is really no comparison between them.

No. viii., another mug, decorated with the "Bourbon" sprig, is possibly the work of a French refugee named Rose, who left the Sèvres factory just before the Revolution, and found employment at Lowestoft. He is credited with having painted many of the roses which predominate in the decoration of Oriental "Lowestoft," but this is unlikely, as those roses do not bear at all a European stamp. There is no doubt that much Oriental china was at this time painted in England, but the designs were far more in the Chelsea or Bristol style (see illustration, Nos. xiii.-xv.).

The cup and saucer (No. iv.), decorated in Chinese taste in underglaze blue, bear a strong resemblance to some specimens of early Worcester; but No. vii., a flask, is, I consider, the best piece of "Lowestoft" at the British Museum. It is of fine quality, very translucent, and beautifully modelled, but is marred by the black spots which are too characteristic of the productions of this factory.

No. ix., a teapot, is decorated in shades of Indian red and mauve pink, a most crude-sounding mixture of colours, but to the eye quite harmonious. The paste is soft, but has a vitreous appearance, and there are slight ridges somewhat resembling Plymouth and Bristol. On the inside the teapot has deeper and more marked ridges than any I have seen in Bristol or Plymouth porcelain; the same vitreous appearance and slight ridging characterises in a less degree the teacup No. i., decorated with the arms of Potter.

No. x., a coffee-pot, bears out what Professor Church says about the hardness of Lowestoft soft paste. None of the china from this factory was so soft as Chelsea or Bow, but this piece, though undoubtedly soft, is quite the hardest specimen I have seen. With its diaper-pattern border in rose pink, and powdering of small sprigs and sprays of flowers, it is a most characteristic bit of English Lowestoft.

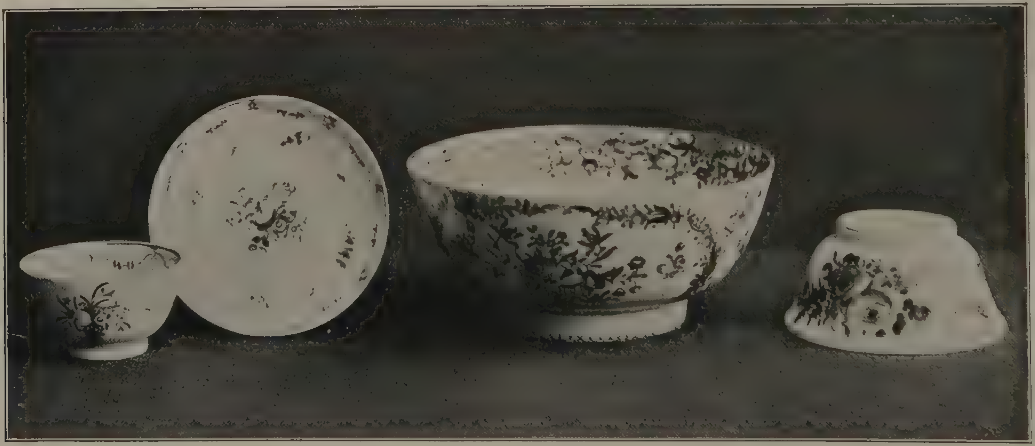
To my thinking, however, quite the daintiest and prettiest kind is the "Ribbon Lowestoft" (No. xi.), so called from the running pattern of a ribbon which with detached flowers forms the border *inside* cups, saucers, and basins. The ribbon is a lovely shade of carmine, and gives a most distinctive touch to the pieces, which are decorated on the outside with delicate sprigs and sprays, connected by fine dotted lines in red and black. The saucer is the only piece having anything which might be considered a mark, though whether it is meant for a mark or is simply a workman's device, I cannot say. It takes the form of five impressed rings, one inside the other, the outer ring being 1⅛ inches in diameter.

According to Gillingweter and other historians of the county of Suffolk, the little factory at Lowestoft began its life in or about the year 1758 under quite romantic circumstances, and ended it less than half a century later in disaster. It is said that a Dutch sailor shipwrecked on the coast of Suffolk was kindly treated by the gentleman on whose property he was found, and that during a walk with his benefactor over some land which was being turned up they came to a bank of white clay newly excavated, on seeing which the sailor exclaimed, "They make Delft ware of that kind of clay in my country." Acting on this hint the gentleman, Mr. Luson, of Gunton, established a china factory there. He was obliged, however, to engage workmen from London, whose masters, fearing competition, bribed them to spoil the china, and owing to this the venture failed.

In the following year the scheme was revived at Lowestoft by Messrs. Walker, Browne, Aldred, and Rickman, who purchased some houses on the south side of Bell Lane and converted them into a factory. This second venture nearly shared the fate of the first, but a timely warning enabled the owners to frustrate the designs of the workmen. It is said that one of the partners, Mr. Robert Browne, retaliated upon the masters, and disguising himself, obtained an engagement in a London factory. There he bribed the warehouseman, and by concealing himself in a cask, witnessed the operation of mixing the ingredients, thereby gaining valuable information as to the proportions used.

The factory at Lowestoft closed in 1804. Some people have tried to throw a glamour of romance over its closing days by asserting that its end was hastened when the great Napoleon, acting on the "easy take" system by which he furnished France at the expense of the chief cities of Europe, laid hands upon several thousand pounds worth of Lowestoft china at Rotterdam. This, however, I feel convinced was not English but Oriental china, and had nothing to do with the failure of the Lowestoft factory. Competition with Staffordshire, the failure of its London agents, and the difficulty and expense entailed by the transport of coal and stone all militated against it and brought about the inevitable end.

The romantic history of its beginning, its struggles for existence, and the controversy it has aroused, give to the productions of the Lowestoft Factory an interest which otherwise they could never have, and for this reason they are prized and sought after by collectors. There is something about a genuine piece of Lowestoft china denied to its Oriental namesake which, in a struggle to assimilate Western taste, has, to my thinking, lost all the charm which makes the quest of Oriental china the most fascinating and engrossing branch of Ceramic Art.

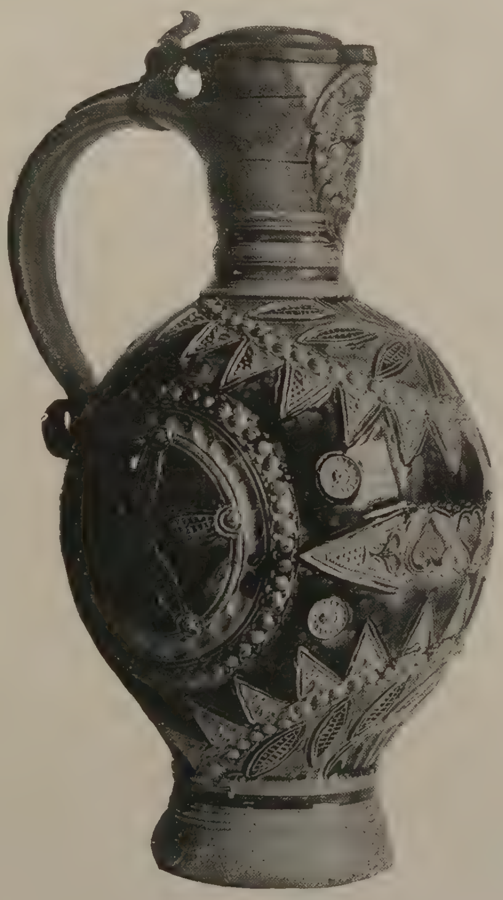


No. XIII.—ENGLISH LOWESTOFT CUP AND SAUCER   No. XV.—ORIENTAL BOWL DECORATED IN ENGLAND
No. XIV.—ORIENTAL "LOWESTOFT" BOWL DECORATED IN CHINA

TWO IMPORTANT JUGS IN TAUNTON CASTLE MUSEUM

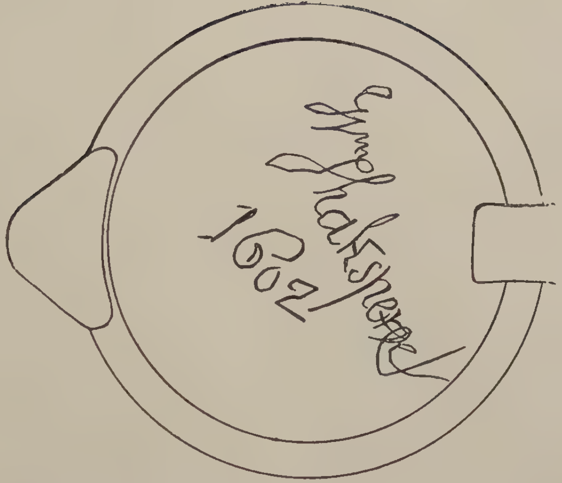
BY H. ST. GEORGE GRAY

Shakespeare's Jug. The accompanying photograph (No. i.) represents, at a scale of $\frac{3}{8}$ linear, a fine jug of glazed German stoneware made in Nassau (German, *Steinzug*; French, *Grès Cérames*), height 12½ inches. It is decorated with a kind of wheel pattern on both sides, and also by bands of chevrons and hearts, in relief, the interspaces being painted the usual blue and maroon colour. Bright, hard, and transparent is the glaze imparted to it by the vaporization of common salt thrown into the oven during the process of firing. On the neck just below the mouth is the usual bearded grotesque head. The cleaning of the top of the pewter lid has revealed the following inscription slightly incised: "Wm. Shakspere, 1602," of which a careful drawing is given full size (No. ii.). The latter half of the surname is somewhat confused. This scratching has been pronounced by experts to be genuine, and Sir Augustus Franks, who examined it in 1895 in Taunton Castle Museum, where it may now be seen, gave his opinion that the inscription was coeval with the date of the jug. This work of art has been handed down in the family of the donor (the Rev. J. J. Moss) for many generations.



No. I.—SHAKESPEARE'S JUG

Excepting the example under consideration, the *Dictionary of National Biography*, 1897, tells us that there are only five surviving signatures of our national poet of undisputed authenticity. One, his signature to the indenture relating to the property in Blackfriars, 1612-13, now in the Guildhall Library; another, his signature to the mortgage deed relating to the same purchase, 1612-13, now in the British Museum; the others, on the three sheets of his will, 1616, now at Somerset House. In all of these—his later signatures—many of the letters are abbreviated or "muddled," especially the last syllable. The genuineness of the signature of Shakespeare in *Florio's Montaigne* (British Museum) is, I believe, disputable.



No. II.—SHAKESPEARE'S SIGNATURE ON PEWTER LID

It is astonishing that the calligraphic remains of such a voluminous writer should be so few. He was, according to our present day estimate, a very bad penman.

As far as I have been able to ascertain, the signature of Shakespeare on the pewter cover is probably the earliest known, and in character it is certainly the clearest and most elegant of the great dramatist's signatures extant.

It is almost superfluous to record here that Shakespeare's surname has been proved by Mr. Wise (Philadelphia, 1869) capable of four thousand variations; and the name of the poet's father is actually known to have been spelt in sixteen ways during his life-time, the commonest form being "Shaxpeare."

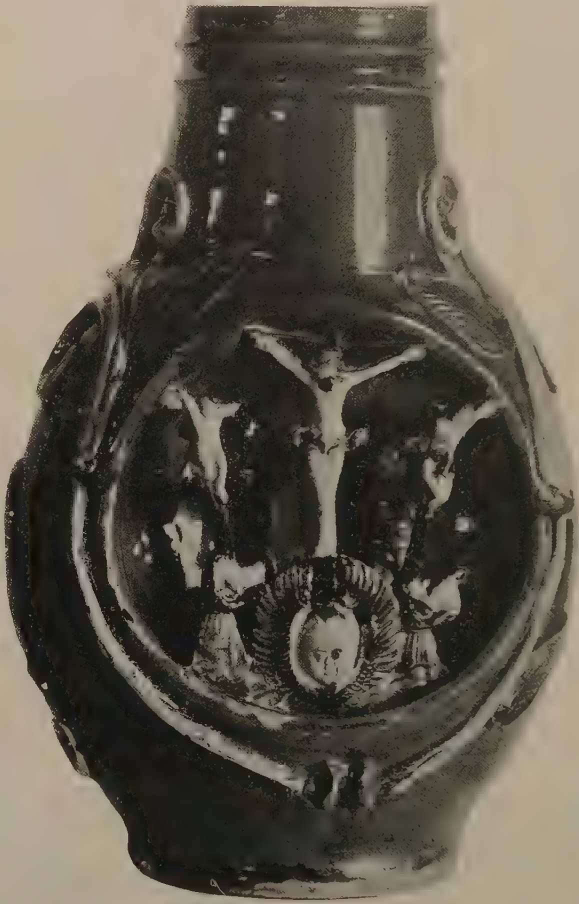
This particular stoneware was made in Nassau from 1540 to 1620. William Shakespeare was born in 1564 and died in 1616. The name and date were therefore scratched on the pewter cover fourteen years before Shakespeare died.

From a technical point of view this jug is perfect. Although, of course, it lacks translucidity, its chemical constitution is precisely the same as that of hard porcelain.

Detailed accounts of this

particular ware will be found in M. L. Solon's finely-illustrated two-volumed work, *Ancient Art Stoneware of the Low Countries and Germany* (1892).

Nassau ware at the present day is in a fair way towards regaining the fame it enjoyed for so long a period; from a practical point of view it stands unrivalled for the requirements it is intended to supply. Although the term "Nassau ware" has been generally adopted, it is undoubtedly misapplied with reference to the productions of the past. The territory occupied by Greuzhausen, Höhr, and other villages included in the "potters' country," was formerly divided between the county of Wied and the electorate or "Confession" of the Trèves. In 1803 they were all united and amalgamated with the Duchy of Nassau. "Nassau ware" is therefore, as M. Solon has pointed out, not an appropriate name for the ware made previously to the beginning of the nineteenth century, but it would prove completely ineffectual to replace such a misnomer when it has once become firmly established.

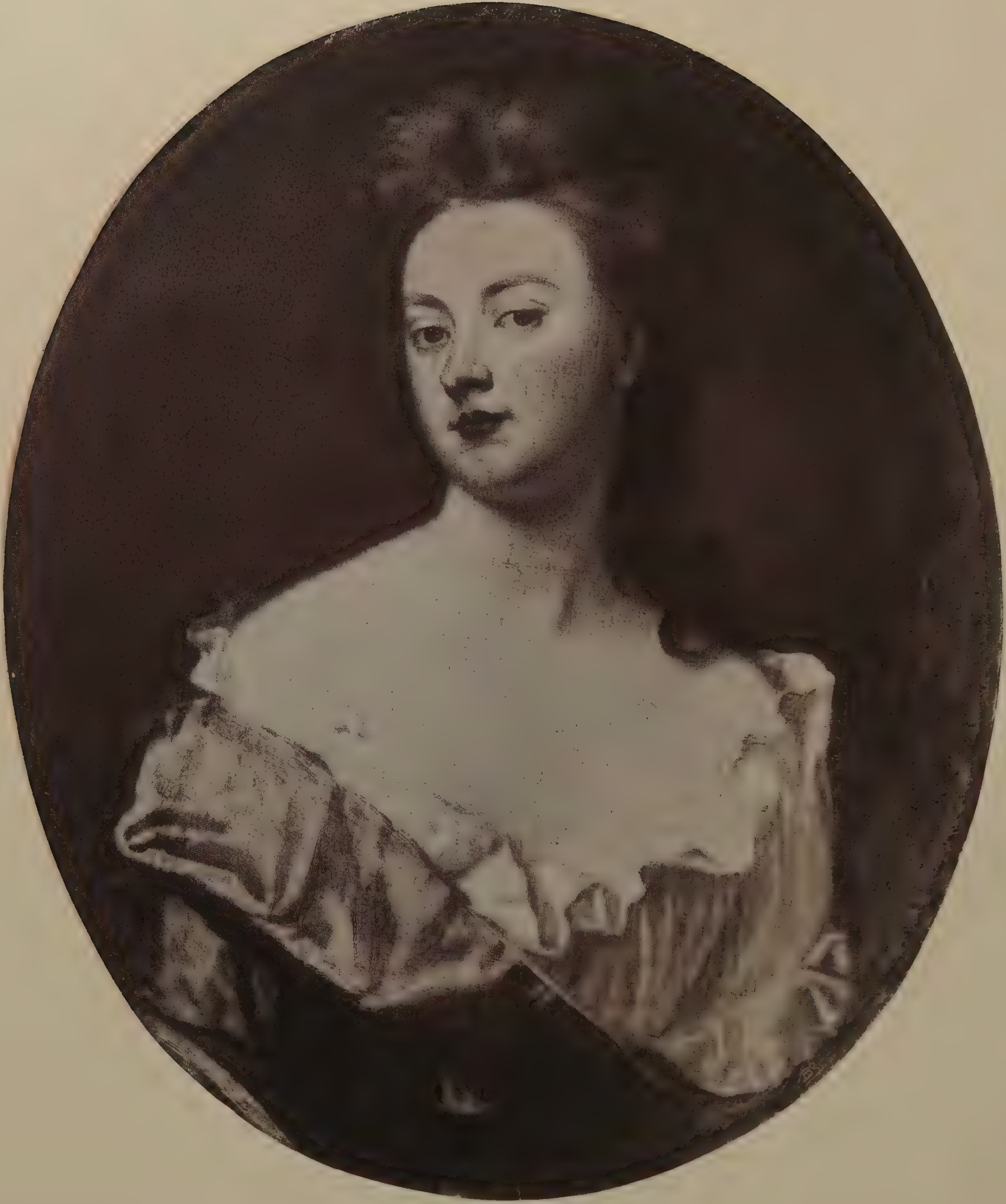


NUREMBERG JUG

NUREMBERG JUG. This enamelled Nuremberg jug, which is 9½ inches in height, is here represented at a scale of ½ linear. The groundwork is in a rich and rather dark blue enamel, whilst the scrolls in relief are in pale blue. The figures of Christ and the thieves are also in pale blue. The background to the representation of the Crucifixion is orange, and is sunk behind the figure of Christ to a depth of one inch. The leaves are half orange, half brown. The handle (not seen in the photograph), the band below the lip, and the interior of the jug, are in orange enamel. The cross on which Christ hangs rests on a large and rude representation of the sun, indicating darkness—the sun going down below the cross. ("And the sun was darkened, and the veil of the temple was rent in the midst," St. Luke xxiv. 45). The two other crosses rest against the foreheads of two kneeling figures holding books; they have been described as "choral singers." The skirts do not extend down to the knees. In the background are two short-skirted figures of musicians, in relief. The sun and the three crosses are supported by pottery struts extending between them and the background. For its size the vessel is very light, weighing only 2 lb.

This fine specimen of ceramic art was purchased by Mr. J. H. Payne at Christie's sale of the Windus Collection on February 28th, 1855. It was subsequently bought by the Somersetshire Archæological Society at Mr. Payne's sale. It is barely mentioned as a notable specimen in Marryat's *History of Pottery and Porcelain*, 2nd edition, 1857, p. 114.

This jug, which in the catalogue of Mr. Payne's sale is described as *Cologne* ware, has subsequently been called *Nuremberg* ware, *circa* 1470; but it seems difficult to establish quite so early a date for it. Nuremberg undoubtedly introduced the manufacture of majolica into Germany, and the German authorities are quite definite in their statements that this "Hirschvögel ware" was made by Augustin Hirschvögel. He travelled into Italy in 1503, and learned at Urbino the secret of the coloured enamels. He returned in 1507, and established the first majolica works in Nuremberg. After his death the manufacture of the "Hirschvögel ware" ceased. The modelling of the jug under consideration does not indicate that it was not fabricated *circa* 1470, but when the introduction of coloured enamels into Germany is taken into consideration, this early date cannot be entertained: A.D. 1470 would be early for Italy, much more so for Germany. The date of the jug should therefore be assigned to the commencement of the 16th century.



SARAH, DUCHESS OF MARLBOROUGH

(Time of Queen Anne)

By Sir Godfrey Kneller

From the Collection of Earl Spencer at Althorp

THE INS AND OUTS OF INSURANCE AS THEY APPLY TO THE CONNOISSEUR

BY ERNEST F. SHEPHERD

To readers of The Connoisseur and virtuosi generally, insurance against fire should particularly appeal, and whilst nothing will repay a collector for the labour of gathering together specimens of furniture, pictures, porcelain, silver, or bric-a-brac of interest to him, as a lover of what is rare and curious, it becomes a duty as much as possible to minimise, from a financial point of view, the chances of loss by fire.

The negligent manner in which most men (however keen in business generally) take out their fire policies has induced the writer to give a few hints as to how this apparently simple, but really very important, matter should be attended to, and to show briefly how a policy should be worded.

It does not come within the scope of this article to trace the origin of insurance, which is supposed to have started somewhere about the time of the great fire of London, neither is it intended to go into the question of law. In the small space allotted me, I am only able to touch on the question as far as it applies to householders, especially those who have valuable collections.

The object of insurance is that the position of the insured after a fire shall be, financially speaking, as it was before, no better and no worse. This, however, is all very well on paper, but no matter how cautious you may have been in taking out your policy, what can repay you for the loss of your collection, or for the time and trouble in replacing the contents of your house, even if they are of the most ordinary type? The chances are that there is some little flaw in your policy, some important item forgotten, or some wording allowed to remain which prevents you from making a proper claim. As example: "no pipe stove therein" is a sentence often found in a policy, which frequently prevents the insured from obtaining compensation should the fire occur through any defect to such a stove; or another favourite condition of insurance companies: "no one print, picture or curiosity to be deemed of greater value than £10"; this prevents a claim of more than this sum on numerous articles, and you will be surprised to learn the extraordinary things that come under the heading of curiosities. I have a vivid recollection in one instance of claiming for a collection of stuffed British birds which were destroyed to the last feather, and being informed by the Company's assessor that the policy did not cover such an item, as it came under the heading of a museum.

It was at the same fire the assessor told me that muniments were not covered, more particularly referring to a beautifully illuminated genealogical tree that cost £800 to produce; in fact, until you make a claim against the insurance companies you hardly realise what your policy does *not* cover. It is a general impression that because you take out a policy for £100 or £1,000, as the case may be, in the event of a total loss, the amount will be handed to you at once, and so the matter ends; this is a common fallacy, and must be dismissed at once. When a spark flies out of the fire and burns a hole in the rug, you send in a claim for £3 or £4, and a cheque is sent by return of post; it is more than possible, if you are a man of repute, you will never be troubled with a visit from the office in which you are insured. When the claim amounts to hundreds and perhaps thousands of pounds, the procedure is quite different, as of course it should be; you possibly imagine that because you have been insured in the same office for twenty or thirty years you will receive special attention from the courtly officials to whom you have paid your annual premiums. You will be disappointed to find that your claim is dealt with in the same way as every other large claim, and that it has been handed over to one of the firms of assessors employed by the companies: keen, hard-headed business men, whose duty it is to see that your claim is made out in the orthodox way and your losses clearly shown, and it rests with them whether or not you receive generous treatment. According to the conditions on the back of your policy you are asked to send in your claim within fifteen days at latest, with a detailed list of every item destroyed, together with the price of each item, having regard to the value at the time of the loss of the property damaged or destroyed, and, unless you are prepared to do this almost impossible task, the chances are, however generous the company's assessor may be, you will be out of pocket by hundreds of pounds.

Later on I will endeavour to show how this difficulty can be overcome. These few remarks will, I think, very clearly show the difficulties of properly insuring, and without advice I do not think the layman can have a proper policy. I have over and over again suggested that when a man goes to an insurance office an official should be told off to tell him how to make out his policy; it will, I know, mean a great increase of business to the companies, as I have found throughout a very large experience that not one man in a hundred is properly and fully insured; in nearly every claim that I have adjusted there would have been no difficulty in getting hundreds and sometimes thousands of pounds more had the insured been fully covered.

Upon one occasion I did humbly make a suggestion to help the assured, but was rebuffed with the remark that "as the public have been contented with the present arrangements for some hundreds of years is there any occasion to alter them?" Therefore, it behoves us to look after ourselves, and in taking out our policies carefully to read the conditions at the back, which are the essence of the contract, and also to see that the wording is absolutely as we wish it, and that nothing in the way of a condition has been added—if the house has any pipe stoves or heating apparatus, see that they are allowed on the face of the policy. It is as well to mention if you have electric light or acetylene gas, or, in fact, any particular illuminant other than ordinary gas or lamps. Be particular as to the exact address and ownership of the articles assured; if your sons and daughters over age possess anything of value, specially insure the same, as legally the personal effects of your children over twenty-one years are not covered, although only the hardest of offices would take advantage of this. Specially mention your bicycles, your collection of postage stamps, and the turret clock if one exists; add a special sum to your policy for the personal effects of your visitors and servants, and take care that your policy states, instead of the usual £10 allowed for any one picture, print, or curiosity, that you be allowed five per cent. on the whole total; and if any one picture, curiosity, etc., exceeds this sum in value, then have it specially insured. Most of the companies now will also hold your personal effects covered in any hotel, boarding house, laundry, and bank in the United Kingdom, and all this can be done without any additional expense beyond the two shillings per cent., if you take the trouble to mention it when you give your instructions to take out the policy, the one exception being as to the pictures and curiosities, for which a slightly increased premium is asked. Remember it is better to be over than under-insured; you need never fear the companies will overpay you. It is hardly to be expected that busy insurance officials will give you this information, when you take into consideration the very trifling premium that is asked and therefore it behoves us to be all the more careful to do it ourselves.

It is as well in most instances, for various reasons, to have your policy made out as simply as possible, and to have everything in the house covered in one sum, provided that five per cent. of that sum covers the most costly article you possess.

Now I am going to add what I know absolutely from experience to be the best suggestion that can be made. It is to have a careful inventory and valuation of the whole of the contents of your house made by a firm of valuers of repute, and I seriously maintain that with this in your possession you are absolutely in the best position you can be. Ask any insurance company if they will pay your claim without the production of an inventory of the goods destroyed; they will tell you no. Very well then, provide yourself with such a document, and in the unfortunate event of a fire it must and will be taken as a basis for settlement. It is my experience that nearly every honest man is uninsured to an alarming extent. I have known men after this valuation to double and even treble their insurance. Many of us have collected antiques for years, and we all know how enormously everything of this description has enhanced in value—articles that were offered in Christie's even five years ago have trebled and quadrupled in price.

To my mind the policy of the future is the valued or indisputable policy, by which you insure for a certain sum, and when a fire occurs, this sum is paid over without further ado; but the tariff companies will at present have none of it, although it is only fair to state that a leading non-tariff office does issue such policies.

In conclusion, let me add that I do not wish to be taken for an alarmist. I have found that in every way the leading offices are anxious and willing to meet their liabilities in the most generous spirit; at the same time it must not be expected that they should go out of their way to pay claims, unless reasonable proof be shown of their genuineness. The suggestion I make as to the inventory and valuation is as much in the interest of the company as of the assured; it means that nearly every one would in his own interest add to his insurance, and thus increase the premium income, and further, it avoids all friction in the final settlement of the claim.

[The Editor has been very much struck with the importance of the insurance question, and has made arrangements with the writer at a nominal fee to look through the policies of any of the subscribers to THE CONNOISSEUR who care to send them to this office. He is also able to put our readers in communication with a leading firm of valuers, who will advise and go into the question of inventories or valuations, quoting a special commission for this class of work to any of the subscribers to this magazine.]

Miscellaneous

THE ART OF THE LOCKSMITH

BY W. E. WYNN PENNY

PART I.

[*Illustrated with specimens from the collection of the late William Carpenter Penny, together with several examples of Mediæval Keys in the Guildhall and South Kensington Museums.*]

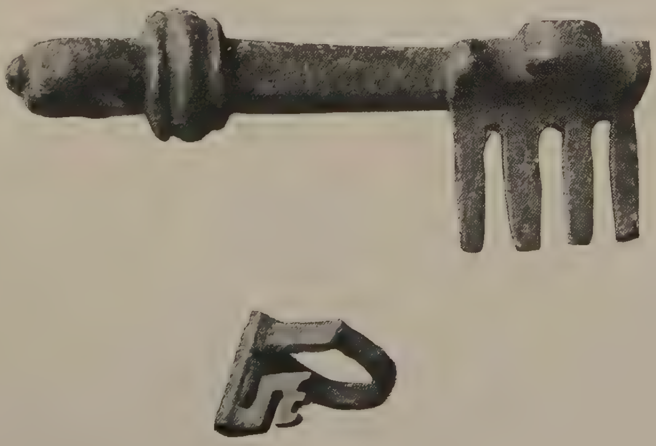
At first sight the title of this paper may appear to the reader to be somewhat of a misnomer, as it is not the desire of the writer to draw attention to the construction of the various kinds of antique locks—interesting as that subject undoubtedly is—but rather to make a few remarks on some of the keys which the early locksmiths have left us, for while their mechanical skill was expended on the former, it is upon the latter that we most frequently notice the impress of exquisite workmanship and high artistic ability.

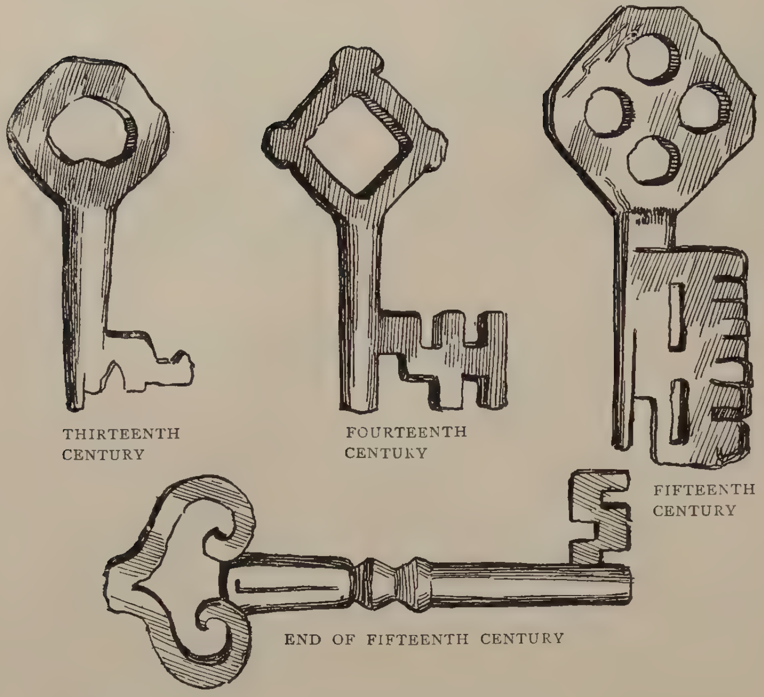
The study of Locks and Keys has never received from antiquaries or collectors the amount of consideration which, from either a mechanical or artistic standpoint it undoubtedly deserves, consequently there are very few authorities to guide the student in his researches, and it is frequently a difficult matter to assign, with any certainty, the country in which a specimen was made, or to hazard a perfectly correct estimate of its age; and the writer would take this opportunity to apologise for any error which may appear in this article with regard to the dates assigned to the various examples illustrated, but the greatest care has been taken to ensure accuracy, and the valuable corroborative opinion of one of the best authorities of the day on artistic metal work, as well as a careful comparison with the dated examples in the Guildhall, South Kensington, and British Museums, lead the writer to hope that there will be found little room for adverse criticism in this direction.

The earliest keys we meet with in this country are those which belonged to our Roman Conquerors, who held this Island in their firm grip from the middle of the first to the beginning of the fifth century, when, in 411, their legions were recalled to assist in the defence of Italy against the Goths, an expedition from which they were destined never to return, while the civilization and customs, established by them in this country, were completely swept away by the English invasion at the end of the fifth century.

The writer is fortunately able to illustrate two excellent examples of Roman Keys of undoubted authenticity and great interest. They were discovered in the bed of a river in Somerset, some forty or fifty years ago. Both are thickly covered with rich green patina; the bronze key ring is of unusually small size, measuring only $\frac{5}{8}$ of an inch in diameter, so that the finger for which it was made must have been exceptionally small, or it may possibly have been worn on the second joint, in accordance with the Roman custom.

The second key, which has an eye on the bow by means of which it may be securely fastened to the person of the owner, is also of bronze, and a particularly fine specimen. The bit is cut for a very complicated series of wards, and, as is often the case with an old key, the manner of lock upon which it was intended to operate is to a great extent a matter of conjecture. The key seems to the writer to be typical of the race by whom it was made, strong, plain, and severe. It served the purpose


ROMAN KEY AND KEY RING



THIRTEENTH CENTURY

FOURTEENTH CENTURY

FIFTEENTH CENTURY

END OF FIFTEENTH CENTURY

ENGLISH MEDIÆVAL KEYS FROM GUILDHALL MUSEUM

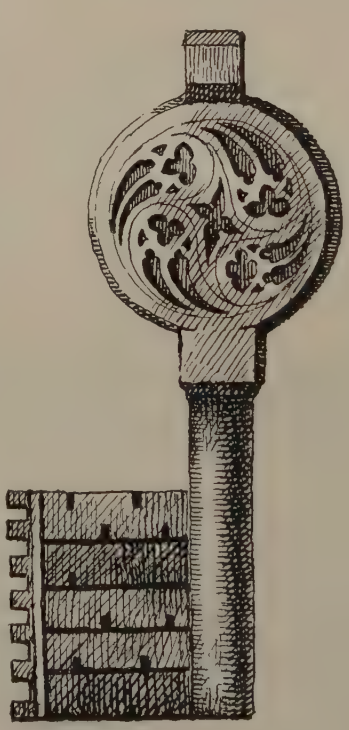
for which it was intended, and one can hardly look at it without imagining it in the patrician hands of some Roman receiver of tribute.

The attention of the collector should be directed to a key in the Guildhall Museum, described by the Authorities as Romano-British. The plain elongated bow is similar in outline to those of specimens which have been discovered at Pompeii, but in this case the bow is filled with two cruciform bars, pierced at their junction with a plain latin cross. The length of the stem is only one-third that of the bow, and the ward bit is notched at the base with two shallow cuts.

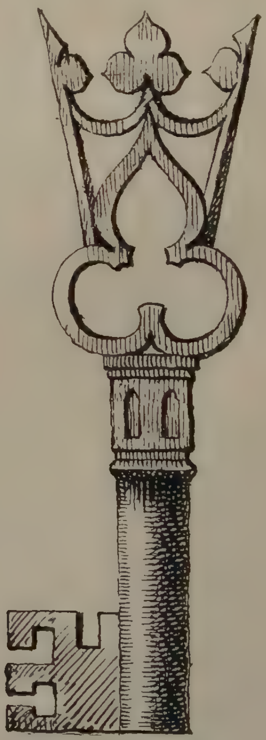
Anyone who has directed his attention to early iron work will be well aware of the dearth of specimens of English keys of the eighth to the thirteenth centuries. Probably none exist, or if they do, they have no characteristic decoration or treatment which justifies the attribution of such an early date; if made of iron rather than bronze, the reason is not far to seek; at all events, this long period is at present a blank to the collector, and we can only wait and hope that at some future date the keen eye of modern research may throw some light upon the subject.

In the thirteenth century Gothic architecture in England and France had reached the highest point of perfection it ever attained. All over our country were being built those glorious cathedrals and churches, which are the lasting mementos of the greatest building age the world has ever seen, and in the natural sequence of events the smith was called upon to contribute his share to the embellishment of the interiors of these buildings. Unfortunately ironwork is not too lasting, as rust plays great havoc with it in the course of time; but the few specimens which still exist—for instance, the grille by Thomas de Leghtone over the tomb of Queen Eleanor at Westminster, or the gates of somewhat earlier date, formerly in the Le Carpentier collection (illustrated in *Chef d'œuvres of the Industrial Arts*, P. Burty, 1869) lead the collector to expect a similar excellence in the designs for keys of the same period, as both would naturally be the work of the same artists.

But here again, especially so far as English work is concerned, we are disappointed. A fair number of keys of the thirteenth and fourteenth centuries may be seen in our museums, but it does not seem that the smith in this country deemed them sufficiently important articles to exercise

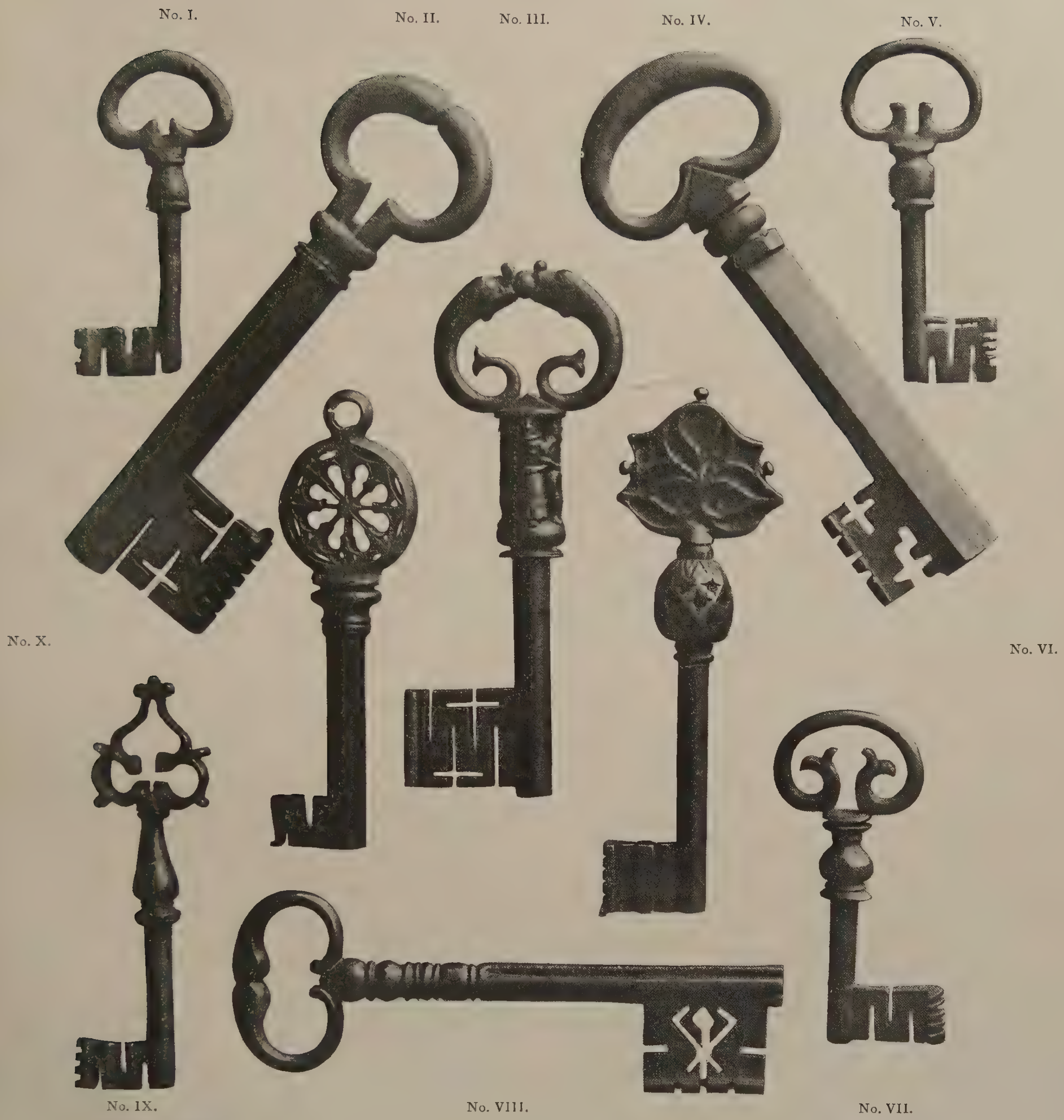


GERMAN
FOURTEENTH CENTURY



FRENCH
FIFTEENTH CENTURY

From South Kensington Museum



SIXTEENTH CENTURY KEYS

his undoubted artistic ability upon their embellishment. For the most part they are singularly devoid of decoration (see illustration), their bows are usually of lozenge shape, but occasionally a specimen is noticed in which it takes an elliptical form. The stems are quite plain, and the bits of all pierced for a more or less complicated series of wards.

In Germany and France during the fourteenth and fifteenth centuries the locksmiths were steadily working their way toward that perfection of artistic treatment and mechanical ingenuity which gained for them in these and later years the undoubted preeminence over all other nations in Europe. In the South Kensington Museum we see keys of German workmanship attributed to the fourteenth century, the circular bows of which are filled with tracery partaking of the character of the decorative architecture of the period. France in the fifteenth century was also producing those beautiful keys, the bows, or rather handles, of which were pierced in imitation of Gothic windows. Illustrations of three typical specimens from the Sauvageot collection appear in Burty's previously mentioned work. The South Kensington Museum also possesses many excellent examples.

Mention must also be made of the beautiful lock plates of this period of the French locksmith's art. The Cluny Museum contains one decorated with figures of the twelve Apostles under canopies of architectural design, the treatment and workmanship leaving little or nothing to be desired.

But it is with the rise of the locksmith's art in England that this paper is principally concerned, and in the fifteenth century we at last meet with slight but unmistakeable signs of improvement. In the early years the severe form of the lozenge-shaped bow becomes modified, and we perceive for the first time attempts at decoration of a decidedly Gothic nature; the Guildhall Museum possesses two keys which may with reason be assigned to about this date, one of which, for the reader's guidance, is illustrated. More frequently, however, the older elliptical bow is severed at its base and becomes drawn upwards and pointed at the top (see illustration), developing in course of time into a trefoil shape, a feature which belongs to the next century, and which must be considered with the keys of that period.

A point is now reached where the study of English keys assumes a very different aspect. Hitherto the subject has demanded the attention of the archæologist rather than that of the collector, but with the dawn of the sixteenth century the case is changed: specimens are no longer of such extreme rarity and crude design, and we see the English locksmith advancing with rapid strides in the footsteps of his fellow craftsmen on the continent.

To the earliest years of the sixteenth century belongs the wrought-iron key with graceful trefoil bow and moulded stem (No. ix.), very similar to a specimen in South Kensington Museum, said to have been obtained in Somerset; in fact, the similarity is so marked that one is almost justified in assuming both to be productions of the same artist. It is a form of key which, with slight variations in detail, seems to have been a favourite during this period.

Of somewhat later date is the beautiful key No. vi., but this is of foreign—probably French—origin. It was bought in Versailles some forty years ago, and well it displays the consummate skill and patience exercised by its maker. An undoubted authority affirms that it would take the most experienced modern workman at least a week faithfully to reproduce this charming example of the locksmith's art.

1510 to 1550 is the date ascribed to No. x. It is of English manufacture, and gives us cause to congratulate ourselves on the taste displayed by our fellow countrymen at that time. The locksmith, intensely conservative, long clung to the traditions of Gothic decoration; but this specimen with its circular bow filled with eight radiating openings, foiled and cusped with pierced spaces between, poised upon a bold form, which is certainly suggestive, if not precisely a copy of a capital of late perpendicular date, is the latest key we shall notice decorated in this style. Care must be taken not to confuse this specimen with the somewhat similar but altogether more flimsy and debased productions of Germany some 150 years later.

During the reign of Elizabeth the locksmith's art attained the highest point of excellence it has ever reached in this country. The gorgeous court of the Queen and the encouragement she gave to crafts of every description did not fail to influence that of which this article treats any less than it did that of the gold and silversmiths, the armourers, or the woodcarvers.

Keys of this period are easily recognized when met with, their bows display an endless variety of fanciful designs, crosses, crowns, and cyphers are interwoven in ingenious and intricate methods, and for the first time we meet with ornament of renaissance design. It would be difficult to find a specimen better suited to illustrate the style of this period than the magnificent example reproduced for that purpose. The bow is formed of two dolphins, whose heads support a small ball, while the tails are curved upwards and inwards at their junction with the stem. Under the bow, upon the capital of a cylindrical column which forms the stem of the key, stand, back to back with interlaced arms, four figures—two males and two females. The males, wearing long pointed beards, are clad in armour, while the dresses of the females show the extensive ruffs and hooped petticoats of the Elizabethan era. Unfortunately the history of this key is unknown, save that for some forty or fifty years it has lain in the cabinet of its late appreciative owner. The absence of further details is a cause for regret, as the story of this beautiful object would doubtless prove an interesting one.

(*To be continued.*)

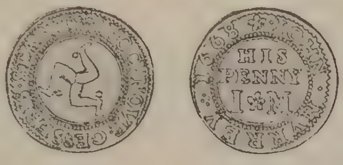
Coins and Medals

THE COINAGE OF THE ISLE OF MAN

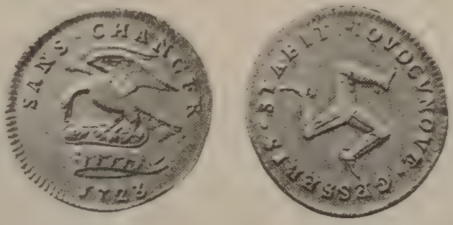
BY PHILIP NELSON, M.D.

The coinage of the Isle of Man, as distinct from that of England, extends over a period of nearly two hundred years, commencing in 1668, and terminating in 1839. During the greater portion of this time the Island's currency was entirely of copper money, and it was not until the year 1811, when silver tokens were issued very largely in England, that we find the Manx nation indulging in the luxury of a coinage in the more precious metal.

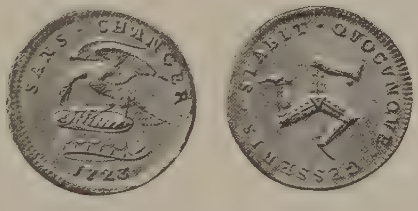
The year 1668 is the date of the first piece to appear for insular use, which piece is a token struck in brass of the value of a penny, very similar in design and execution to the thin tradesmen's tokens, which were made in such numbers both in England and Ireland during the seventeenth century. This token, which was issued by JOHN MURREY, weighs 24 grains, and reads on the obverse, JOHN MVRREY, 1668, enclosing HIS PENNY, I. M. whilst on the reverse we find the arms of the island, viz.: the three legs encircled by the motto, QVOCVNQVE GESSERIS STABIT (No. *ia*).



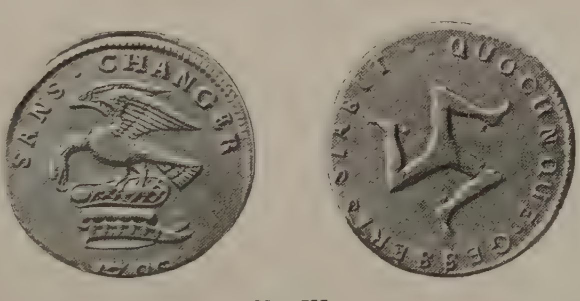
No. I*a*.



No. I.



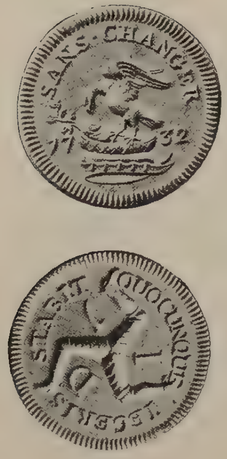
No. II.



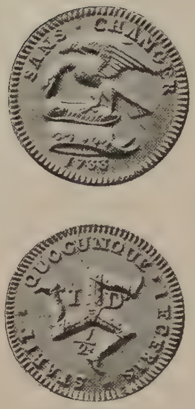
No. III.

It would appear that the motto of the island might allude to the powers of resistance offered by the Isle of Man should it be attacked by one of its more powerful neighbours, as from its geographical position it would be able to fall back upon either of the other two nations for support. In this respect the Isle of Man presents many points of resemblance to the position of Sicily as regards the neighbouring states of Rome, Carthage and Greece, which from its shape was known in antiquity as Trinacria. It is interesting to observe here that Sicily not infrequently bore the Triune upon its coins, notably on those of Syracuse. From the year 1668 until 1709, when James, Earl of Derby, issued his first coinage, the Isle of Man was devoid of any circulatory medium of its own, and was dependent upon the currency of surrounding countries, and since at this time the greater part of the island's trade was carried on with Ireland, it came to pass that the larger number of coins were derived from that kingdom.

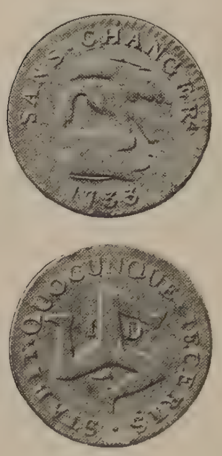
The issue of 1709 consists of pence and half-pence both of similar design, the obverse bearing the crest and motto of the Derby family, *i.e.*, the eagle and child, with the words "Sans Changer," while upon the reverse are the arms and motto of the island. So far as it referred to this coinage, the obverse legend was a little unfortunate, since the inhabitants of the island, on account of the poor execution of this issue, interpreted this to mean, "Without



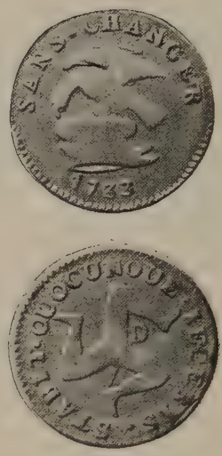
No. IV.



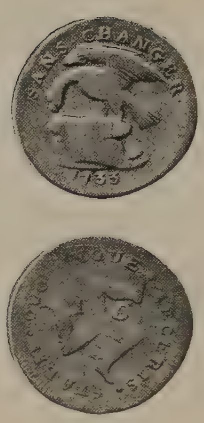
No. VI.



No. VII.

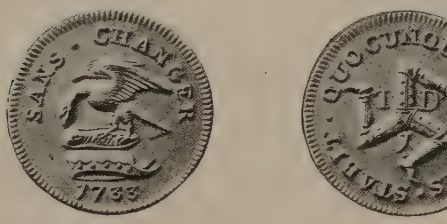


No. VIII.



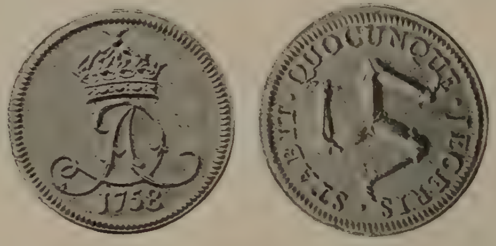
No. IX.

Change"! or, in other words, no change to be had. This coinage of 1709, which is of very rough execution, was not struck, but cast, and it is thus very similar to the copper coinage of William III., which was issued very shortly before this date. Other issues appeared of the dates 1723, 1725, 1732, 1733 (Nos. i.-vi.), somewhat similar in design, but of very superior execution, all of which emanated from the mint of William Wood, who is perhaps better known on account of his coinages for Ireland and America, and against whom Swift launched his celebrated Drapier's letters. These coins of 1733, though of excellent design, were soon fabricated in large numbers; as will be seen on comparing Nos. vii., viii., ix., with the illustrations of the genuine coins, Nos. v., vi.



No. V.

In the year 1736, the Earl of Derby having died without issue, the Lordship of Man passed to the Duke of Athol, who, in 1758, issued pence and half-pence to the value of £400. These coins have upon the obverse the cypher A.D., surmounted by a ducal coronet, whilst beneath is the date of issue, 1758; on the reverse we find the arms and motto of the island, which on this and all subsequent issues reads Jeceris, in place of Gesseris (No. x.). Proofs are found in silver of this and most of the previous issues.



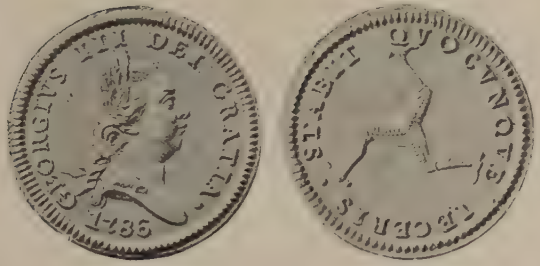
No. X.

On account of the great increase of smuggling from the Isle of Man into England at this period, overtures were made to the Duke for the purchase of his rights as Lord of Man, which rights he very unwillingly parted with, for the small sum of £70,000, in the year 1765. Certain prerogatives were, however, reserved, and were subsequently purchased by the English Government in 1829 for an additional £132,944.

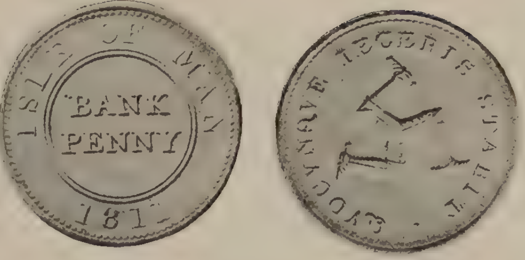
Twenty-one years after the sale of the Isle of Man to the English Crown, coins of the value of pence and half-pence were struck, the obverse bearing a laureate head of George III., and the legend GEORGIUS III. DEI GRATIA, whilst the design of the reverse is retained as on previous issues (No. xi.). In 1798 and 1813 other pieces of similar denominations were struck, their general style being similar to the well-known cart-wheel coins of England of the year 1797, and were like them struck by steam power at the Soho Mint (No. xii.).

As previously mentioned, the year 1811 was responsible for the issue in England of a large number of tokens both in silver and copper, and the island was not behindhand in the production of similar pieces.

The most beautiful of these insular tokens, and at the same time the rarest, are those known as the

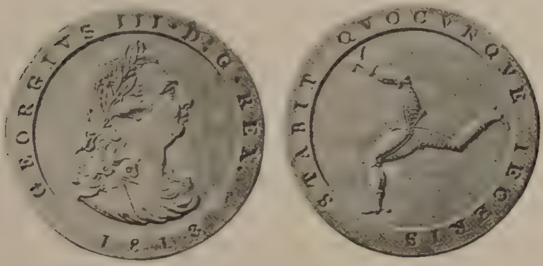


No. XI.

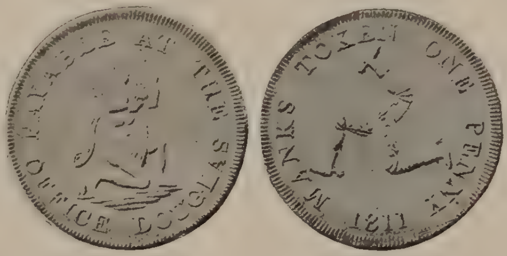


No. XV.

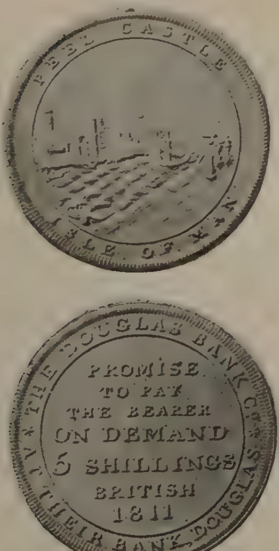
Peel Castle tokens, so called on account of the obverse bearing a representation of that castle as viewed from the sea. These coins exist in both silver and copper, the former of the value of five shillings, half-a-crown, and one shilling respectively, the latter of the value of pence and half-pence, of both of which there exist two varieties. The obverse of the crown and half-crown is the same, and differs from that of the other coins in that it shows us a pier with figures in the foreground. The reverse tells us the value of the piece and the place of issue, thus: "The Douglas Bank Co. promise to pay the bearer on demand 5 shillings British" (No. xiii.). The pence differ from each other in that one of them omits the word Bank on the reverse. Proofs are found of the shilling and half-crown struck in copper; these pieces, which are almost unique, occur in the author's collection and were issued by Messrs. Littler, Dove & Co., Bankers, Douglas (No. xiv.). In the same year, Messrs. Quayle, of Castletown, produced a coinage of pence and half-pence, the obverse reading, ISLE OF MAN, 1811, and the words BANK PENNY within a double circle; the reverse again shews us the arms of the island (No. xv.).



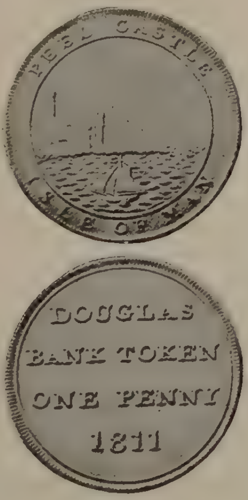
No. XII.



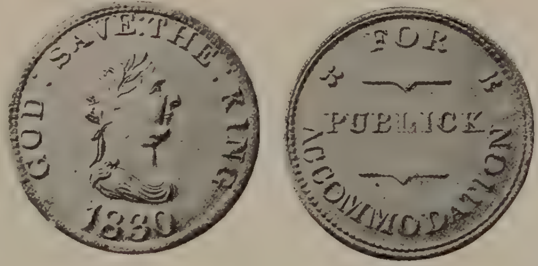
No. XVI.



No. XIII.

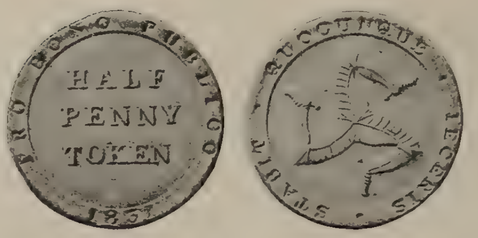


No. XIV.



No. XVII.

The last tokens to be described of 1811 are those known as the Atlas tokens, struck by Messrs. Beatson & Copeland, Bankers, of Douglas. The obverse bears the figure of Atlas supporting the



No. XVIII.

globe, and reads, PAYABLE AT THE OFFICE, DOUGLAS. The reverse has upon it the triune surrounded by the words MANKS TOKEN, ONE PENNY, 1811 (No. xvi.). The half-penny occurs as two varieties, differing according to the position of the words OFFICE DOUGLAS, and, of course, varying from the penny in reading HALF-PENNY.

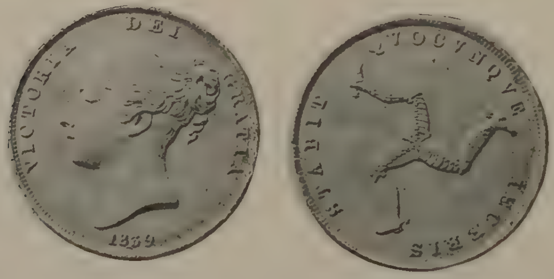
In 1830 occurred an issue of tokens of the value of pence and half-pence, the obverse bearing an ill-executed bust of George III. ! whilst the reverse reads FOR PUBLICK ACCOMMODATION, and of these pieces several varieties exist, differing slightly in point of detail (No. xvii.). In the following year, 1831, was struck the last token for the island, this being issued by William Callister, of Ramsey. The obverse of this piece reads HALF PENNY TOKEN, 1831, enclosing the words PRO BONO PUBLICO, the reverse having upon it the arms and motto of the Isle of Man (No. xviii.).

In 1839 the last regal coins appeared for the Isle of Man, the issue consisting of pence, half-pence, and farthings. The obverse bears the youthful head of the Queen and the words VICTORIA DEI GRATIA, 1839, as on the contemporary British money, the reverse again bears the triune and the words QUOCUNQUE JECERIS STABIT (No. xix.). In 1840 considerable riots occurred in Douglas owing to the coinage being put upon the same basis as that of England, as up to this time the shilling was equivalent to fourteen pence, and two years subsequently the coinage of the island was entirely withdrawn and that of England substituted, the sum of money so exchanged amounting to £59 19s. The coins illustrating this article are all in the collection of the author, with the exception of Nos. iii. and iv., of which, however, he now possesses finer examples.

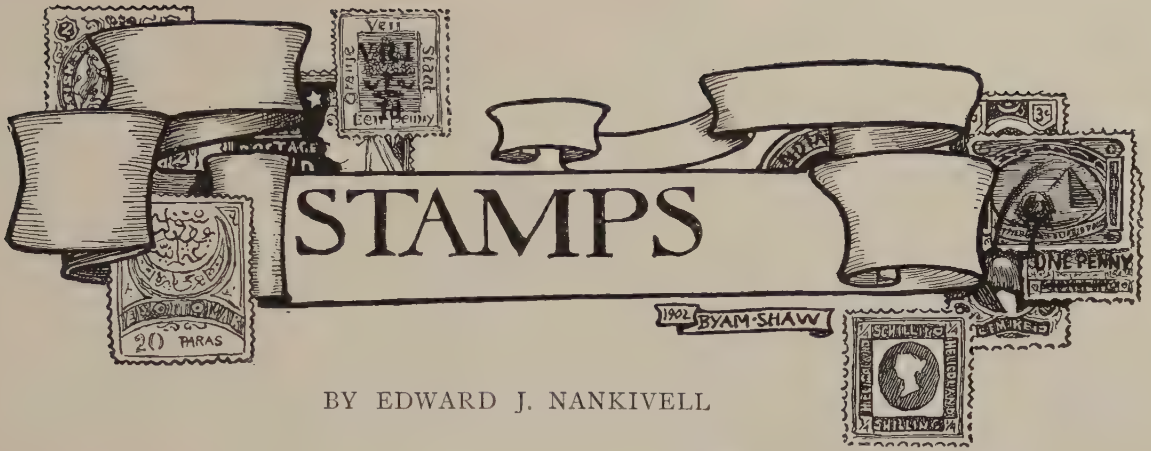
Subsequent to the insular coinage of 1839, pattern pieces were struck of several denominations, these being formed by uniting the obverse of the corresponding English coin with the reverse of the Manx Victorian money. Of these mules we find the following varieties :—

1841 Penny, Halfpenny, and Farthing.
1859 Penny.
1860 Halfpenny and Farthing.
1864 Farthing. The obverse of this piece is the obverse of the English sovereign of 1864.

> "Three legs armed ;
> Armed in self defence :
> Centrally united ;
> Security from thence."



No. XIX.



STAMPS

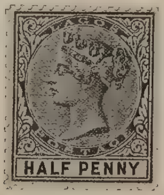
BY EDWARD J. NANKIVELL

THE STAMPS OF LAGOS.

SOME philatelists pretend to treat the fluctuations in the catalogue values of stamps with supreme unconcern. They prefer to regard their hobby as being far too sacred to be trailed in the mire of such sordid considerations. This race, however, is rapidly dying out, for the connoisseur in stamps, as in other forms of collecting, has to recognise the fact that when fortunes have to be spent in the accumulation of gems of any sort, market values must play a very important part in the process of collection. Furthermore, a valuable collection cannot escape being included in the inevitable inventory of effects some day. Hence the stamp collector, like the collector of precious gems, must keep a sharp eye on values in order that he may collect with judicious care and with an eye on the results of a possible realisation. The stamp dealer fixes the catalogue quotations of values, that is to say, of the prices at which he is prepared to sell, and competition is now so keen that catalogue quotations are narrowed down in most cases to competitive rates. The dealers' priced stamp catalogue, therefore, becomes an interesting study from year to year. Those stamps which a dealer can easily replace in his stock range low, but other stamps that are difficult to obtain, or which are only to be had at prices that leave little profit, are priced in an ascending scale. Now and again an unsuspected supply comes on the market, and sends down the price of a favourite stamp. But no one can study stamp catalogues without realising the fact that certain stamps in most countries steadily maintain their price level, whilst a few as steadily increase in price. It is not always the rarest stamp from the number issued point of view that secures the highest quotation. A comparatively common stamp may be priced higher, simply because it is more in demand. It needs four figures to purchase the celebrated "Post Office" Mauritius, but as many shillings will secure other stamps of much greater rarity. It is the old story of supply and demand. The dealers' catalogue becomes, therefore, an index not only to fluctuations in the supplies, but also an indication of the rise and fall in popular estimation of particular countries. The enormous increase of stamp issuing countries and the rapid multiplication of stamps by each country compels the collector to confine himself to a selection of favourite countries. Various causes determine the position of a country in the list of favourites, and prices are affected by collectors changing from one country to another or from one group to another. A few eminent specialists can largely influence the fashion of the day, for the unthinking crowd will always follow as leaders those who have a reputation of knowing what are the best countries to collect for probable profit. Some eminent specialists have the credit of collecting for sale, and those collectors who hanker after profits follow as closely in the wake of the "eminents" as they can. They pick up the leavings. They support the demand for the countries chosen by the "eminents," and up go the prices of those countries. There are other specialists who are serious students of the postal issues of the countries which they select. They go on from year to year pursuing the same task. They buy, but they do not sell. No changing fashion affects their allegiance to their favourite countries. They are the backbone of stamp collecting; they give stability to the hobby, and do much to save it from the opprobrium of being a mere money-making pursuit.

I propose to review the philatelic history of a few popular countries, and to use catalogue quotations as an index to relative rarity and to the rise and fall of popularity. It is very interesting to note the steady appreciation of some stamps and the rapid fluctuations in other cases. In stamps, as in other things, the process of the "survival of the fittest" is in continual operation. The really good stamp generally rises slowly and steadily to a high price level. I shall deal only with the prices for unused, as they are less liable to disturbance in the matter of supplies than used stamps. It will be noted that the highest price level was in 1897. That year is now generally known as the year of inflation, when prices were forced up to an abnormally high level, from which they have since been more or less receding. Yet, despite the high prices of 1897, dealers to-day aver that stamps sold more readily at the high prices of 1897 than they do at the lower prices of to-day. Stamps, like other things, have suffered from the prevailing depression. But they are now steadily recovering, the best stamps being the first to show an upward tendency.

The West African Colony of Lagos is a favourite with many. It is not a sensational country. Its issues are few and straightforward. It has only one surcharge and no complicated minor varieties; it calls for little study, yet it is not an easy country to complete. Some of its stamps require patient searching for, and a few run up into tall figures; but there is only one design from start to finish, a simple Queen's head issue.



Designed, engraved, and printed by Messrs. De la Rue, on wove paper, watermarked Crown C.C. and perf. 12½; six values. At the foot of the design is a straight white tablet, upon which was printed the value ~~in~~ *sans serif* capitals. The same design was used for all values, the tablet of value and the colour only being changed for the various values; this issue contains the one minor variety of the colony. In the shilling stamp the words measure in the one case 15 mm. in length, and in the other 16½ mm. The longer value is the scarcer variety. Some collectors are inclined to recognise a variation in the colour of the value tablet, as shewing that the value was printed separately and in a different shade of colour to the rest of the design. Probably the value tablet was in most, if not in all cases, a separate printing. The sixpenny is the only stamp that has returned to the price of 1897, and as it is a good stamp it will probably appreciate in value.

1874. Watermark Crown C.C. Perf. 12½.

Value and colour.	1896.	1897.	1899.	1900.	1902.	1903.
1d., lilac	5/-	6/-	5/-	6/-	10/-	7/6
2d., blue	15/-	17/6	10/-	10/-	15/-	10/-
3d., red brown	17/6	25/-	20/-	20/-	25/-	20/-
4d., carmine	20/-	30/-	22/6	20/-	25/-	17/6
6d., blue green	15/-	25/-	20/-	24/-	30/-	25/-
1/-, orange (value 15½ mm.)	—	80/-	80/-	80/-	—	—
1/-, orange (value 16½ mm.)	—	110/-	100/-	100/-	—	—

Same design, printing and paper, differing only in the perforation, *i.e.*, in the change from the 12½ perforation to the now prevalent 14 gauge. The 15½ measurement of the one shilling value does not recur. The fourpence and the one shilling are very difficult stamps to get in fine mint condition, and as will be noted, the supply is not sufficient to secure a continuous quotation. In this issue prices have, with the exception of the threepenny, recovered to the 1897 quotations, but it will be noted that the price of the stamp was more than doubled in 1897. In fact, all the values were rushed up.

1876. Watermark Crown C.C. Perf. 14.

Value and colour.	1896.	1897.	1899.	1900.	1902.	1903.
1d., lilac	2/6	5/-	4/-	4/-	7/6	6/-
2d., blue	1/6	6/-	4/6	4/6	6/-	6/-
3d., red brown	25/-	60/-	40/-	40/-	45/-	40/-
4d., carmine	25/-	75/-	60/-	60/-	—	—
6d., green	7/6	10/-	7/6	7/6	12/6	10/6
1/-, orange	25/-	—	180/-	180/-	—	—

Same design, printing and paper, but the watermark changed from Crown C.C. to Crown C.A. There is no sixpenny value in this series, the stock of the C.C. issue no doubt being sufficient. The twopenny and fourpenny are the rarities of the series, but the penny is the rising stamp, for it has steadily risen from sixpence, in 1896, to four shillings in 1903. The threepenny has also topped even the 1897 price.

1882. Watermark Crown C.A. Perf. 14.

Value and colour.	1896.	1897.	1899.	1900.	1902.	1903.
1d., lilac	6d.	1/3	1/6	1/6	3/6	4/-
2d., blue	25/-	50/-	40/-	40/-	—	45/-
3d., chestnut	4/6	7/6	6/-	6/-	10/-	12/6
4d., carmine	25/-	50/-	40/-	35/-	40/-	35/-
1/-, orange	5/6	6/-	4/6	4/6	4/6	4/-

In this series the colours of all values were changed. The threepenny and one shilling values are not included; presumably there was a sufficient supply of the previous printing in hand to meet all requirements. A half-penny and three new high values were added These high values are the rarities of the colony. They had a short life, and, therefore, a small number only were printed. They were in issue only from October, 1886, to March, 1887—less than six months. The twopenny and fourpenny have steadily risen in the quotations, both having more than doubled even the prices of 1897, despite the fact that they were in that year more than doubled in price. The high values also maintain their high price level, even in the face of continual sales at auction.

1884-6. Same Watermark and Perforation. Colours changed.

Value and colour.	1896.	1897.	1899.	1900.	1902.	1903.
½d., dull green	1d.	1d.	1d.	2d.	1d.	1d.
1d., carmine	2d.	2d.	3d.	3d.	2d.	2d.
2d., grey	9d.	2/6	10/-	10/-	10/-	12/6
4d., bright lilac	3/6	10/-	15/-	15/-	25/-	22/6
6d., sage green	5/-	4/-	3/6	3/-	3/-	3/-
2/6, olive black	45/-	125/-	105/-	105/-	105/-	105/-
5/-, blue	80/-	200/-	150/-	150/-	150/-	150/-
10/-, lilac brown	160/-	—	280/-	280/-	250/-	280/-

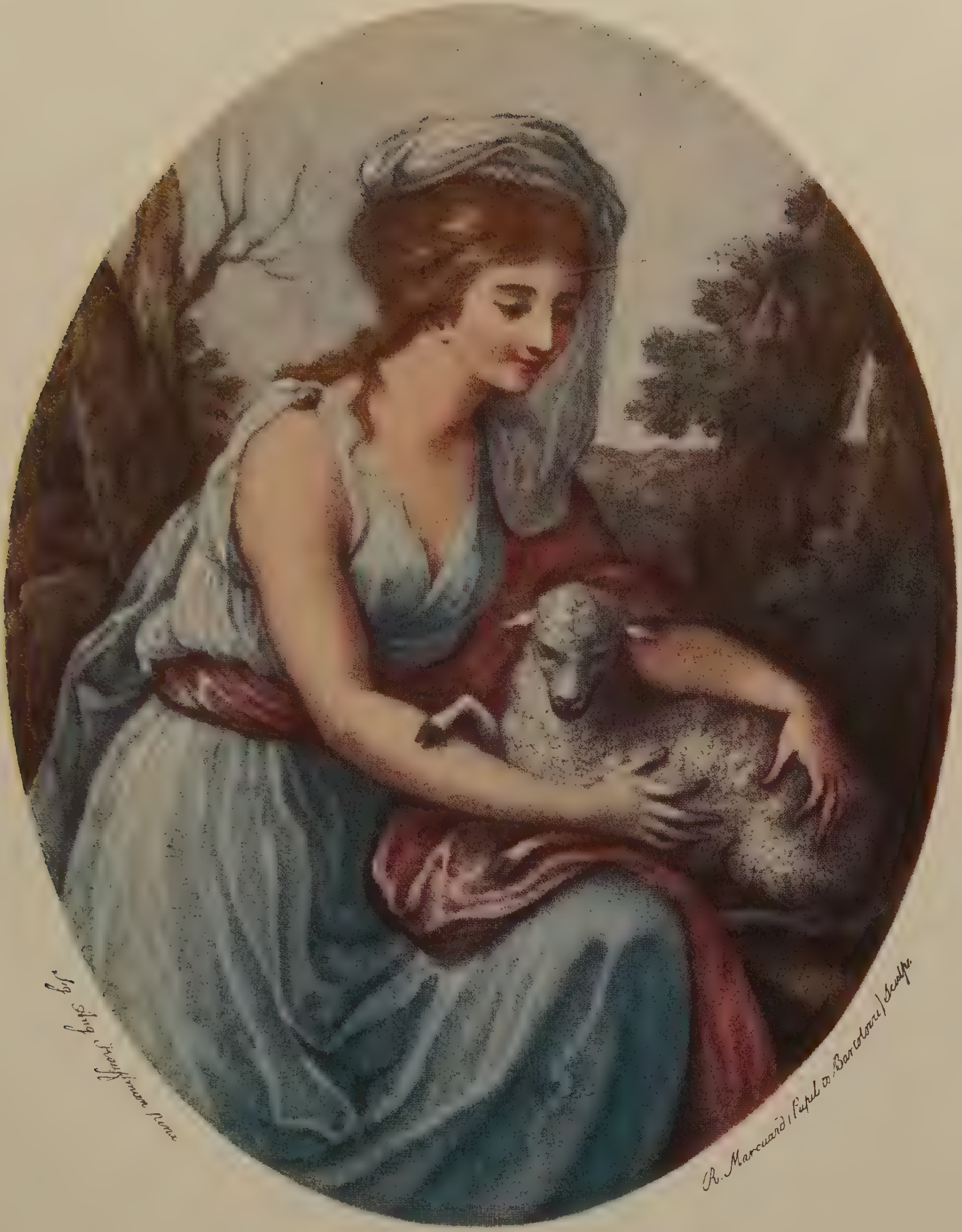
1887-94. Watermark Crown C.A. Perf. 14. Bi-Coloured.

With this, the current issue, I need not deal, for all values are, of course, to be had at ordinary current issue rates, and have not as current stamps been subject to any deviations such as affect obsolete stamps.

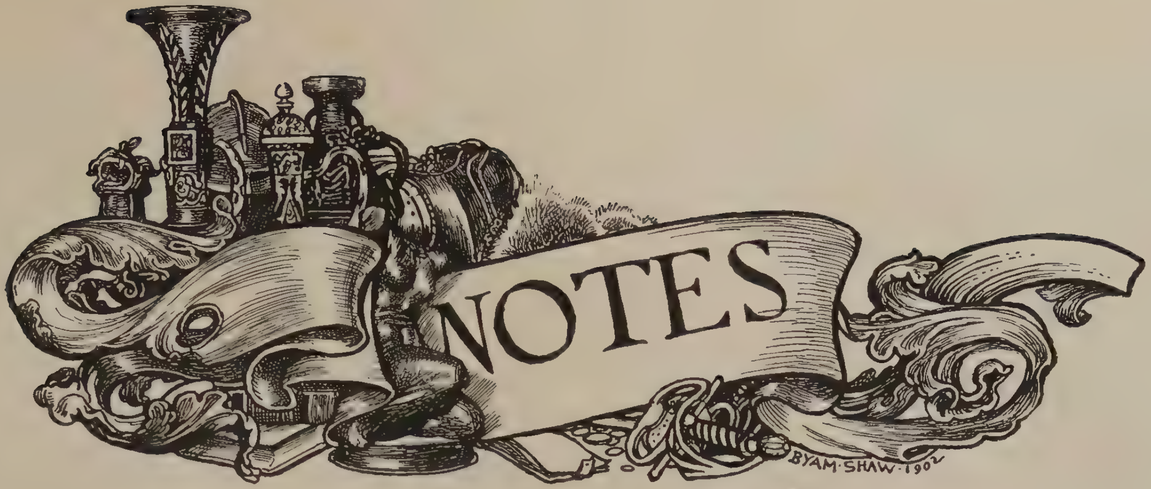
To provide for a temporary shortage of half-penny stamps the current 4d. lilac and black was overprinted with the words Half-Penny in Roman capitals in one line in black. This is the only surcharge ever issued by this Colony. It is a simple surcharge, with no arrangement of varieties of setting. The only variety is a double surcharge. Copies are not plentiful, but it can hardly be termed a scarce variety.

1893. Provisional ½d. on 4d.

	1896.	1897.	1899.	1900.	1902.	1903.
½d. in black on 4d.	9d.	9d.	9d.	6d.	9d.	2/-
Double surcharge.						
½d. in black on 4d.	—	2/6	2/6	—	7/6	—


Ang. Kauffman pinx
R. Marcuard (Pupil to Bartolozzi) Sculp.

Innocence



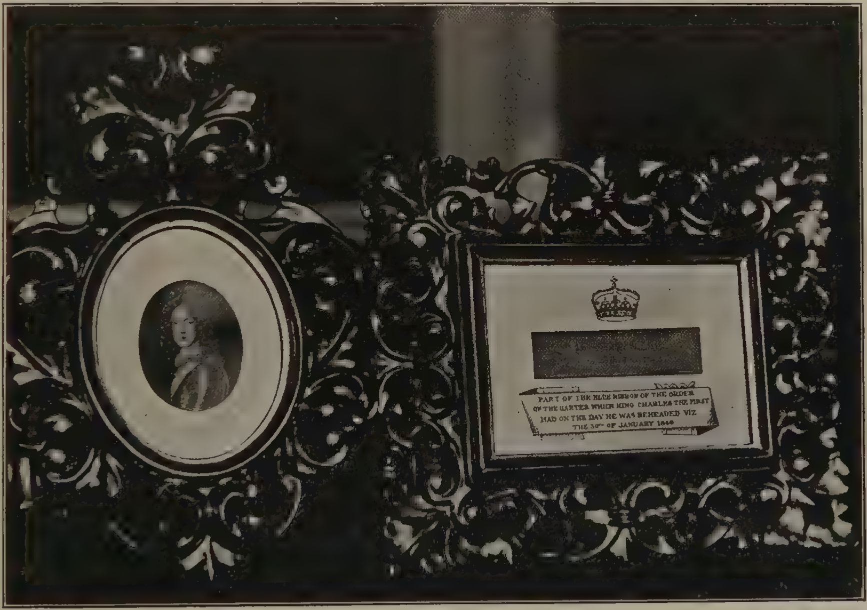
NOTES

In these democratic days a certain interest is always attached to royal relics, and to those of the Stuarts is added peculiarly moving romance.

Prince Charles Edward's Miniature Part of Garter Ribbon worn by Charles I. at his Execution

Stuart fascination was notorious, and it reached its apogee in Charles Edward, of whom Cluny said "even an angel could not resist such soothing close application."

The miniature and part of the garter ribbon worn by Charles I. at his execution were given by Charles Edward himself to John Creyke, of Marton, together with a promise, in writing, of the Archbishopric of York, either for his son or brother. The Creykes, like the Calebys, like the famous Mrs. Skyring (who laid aside half her yearly income for the exiled Stuarts, withholding only her name from the gift, lest it might give them pain if they remembered the poor treatment formerly meted out to her) had made many sacrifices for the Royal cause, and had received little but promises. For this prodigality of promises the Stuarts have been unduly censured, but it must be borne in mind that the unfortunate family had little else to be lavish in, whilst Charles Edward himself was quixotically generous in the treatment of his enemies.


PART OF THE BLUE RIBBON OF THE ORDER
OF THE GARTER WHICH KING CHARLES THE FIRST
HAD ON THE DAY HE WAS BEHEADED VIZ
THE 30TH OF JANUARY 1648

MINIATURE OF PRINCE CHARLES EDWARD

PART OF KING CHARLES'S GARTER RIBBON

The miniature suggests that the enthusiastic descriptions by his followers of the Prince's "most agreeable aspect," of his "fair wig" and "tall, well-made figure," were not exaggerated.

It may be mentioned that the blue of the garter ribbon is little faded, having been always carefully, almost religiously, preserved.

The Cairngorm shoulder brooch was worn by Simon Fraser, Lord Lovat, at his execution on Tower Hill in 1747. When Charles Edward landed in Scotland, it was the wily old Lovat, who, whilst professing an ardent devotion to King George, wrote to Lochiel, "My service to the Prince; I will aid you what I can, but my prayers are all I can give you at present." When, however, the fortune of war seemed to favour the Stuart cause, he sent his son with some followers to fight for the Prince, in the hope of being, in any event, on the winning side.

He met the just fate of treachery on the scaffold, repeating, as he died, Horace's line, "dulce et decorum est pro patria mori." How this brooch came into the Creyke family is not known. Unfortunately, some fifty years ago, a modern setting was put to it.

THE CAIRNGORM SHOULDER BROOCH

The above relics are all the property of W. Ralph Creyke, of Rawcliffe Hall, Yorks.

A Drawing by J. C. Roettiers

Joseph Charles Roettiers came of a good old Flemish family of engravers, and was born in Paris in 1692.

He gained distinction not only with his acute graver, but also with his *pinceau roulant*. His Master was Claude Gillot, the famous *décorateur-ornementaliste* of the Opera. His *métier*, like his Masters, was mythology, grotesques, and ballets.

Roettiers has left a number of drawings *à la sanguine* and in black chalk, remarkable for fulness of composition, lightness of touch, and brilliancy of finish. His favourite subjects were Bacchanalian scenes, very much like Gillot's *La Naissance* and *La Fête du dieu Pan*.

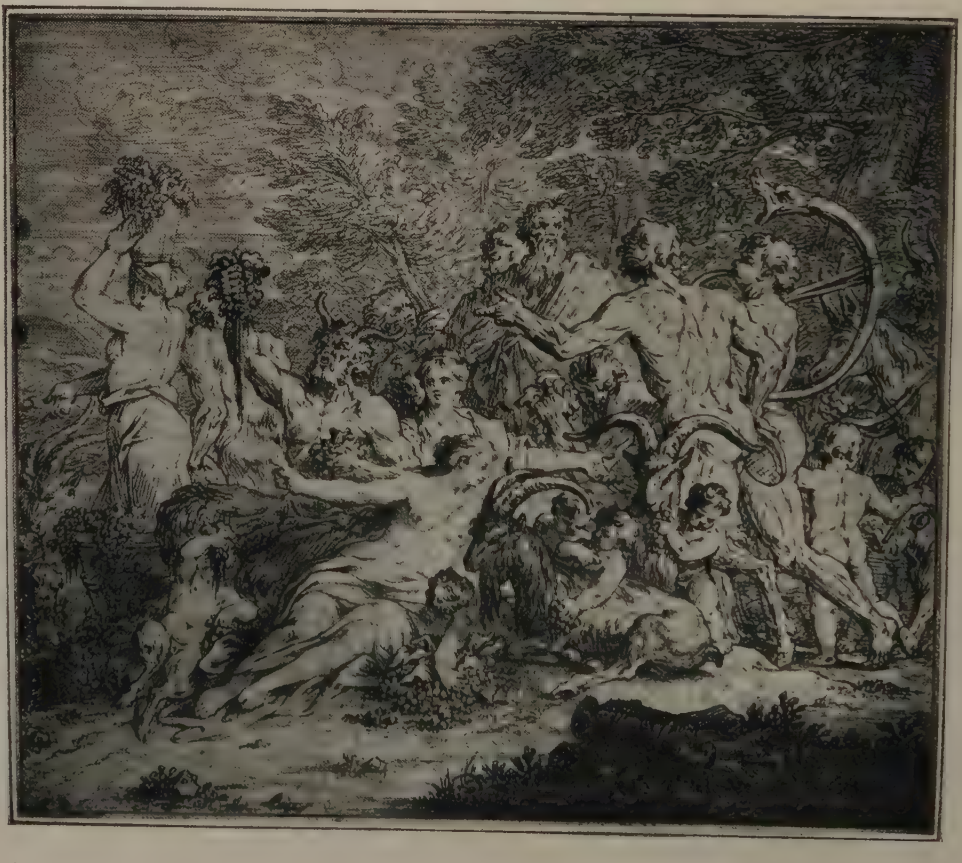
The illustration which accompanies this "Note" is reproduced from an original drawing *à la sanguine*, at the Victoria and Albert Museum, and is quite characteristic of the sprightly draughtsman's style.

Gillot and his pupils were a merry crew; among them were N. Lancret, F. Le Moyne, F. Boucher, J. Nattoire, and J. A. Watteau. They were devotees to pretty women, and succumbed to the charms of La Prévost, La Montagu, La Camargo, La Sallée, and other divinities of the Opera.

They were also quite naturally addicted to practical jokes. Comte de Caylus, the elegant *amateur et connaisseur*, has put on record that they were something of Art-Hooligans. Le Moyne and Roettiers were ringleaders of a noisy set, which was broken up in 1708, *pour insultes dans l'École*, and, by decree of the *Directeur des Beaux Arts*, were expelled from the Academy Schools!

Anyhow, they were handsome, hearty young fellows, and rejoiced in their gay environment. These circumstances delightfully affected their "manner," and each and all have become famous in the brilliant French school of the eighteenth century.

Roettiers lived till 1779, full of *verve* and *esprit* to the last.


SANGUINE AND BLACK CHALK DRAWING BY J. C. ROETTIERS

PERHAPS the angelic merriment was caused by the antics of the famed jackdaw—who shall say!

The Laughing Angels of Rheims

By Edgcumbe Staley

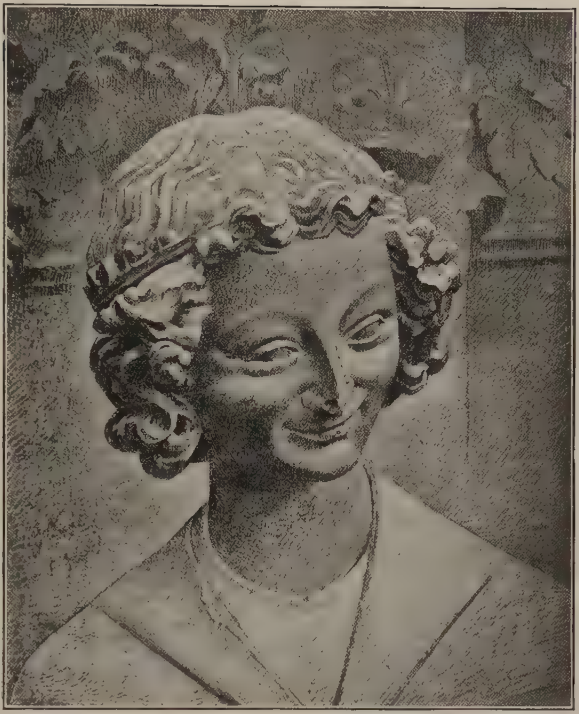
Viollet-le-Duc calls Rheims "The Queen of Gothic Cathedrals." "It is," he says, "the most complete and perfect expression of early Gothic as applied to cathedrals."

The great glory of Rheims is its superb façade, "the most splendid in the world," and "the most beautiful structure of its kind produced in the Middle Ages." Though so lofty and grandiose, and apparently so massive; the lightness of the open tracery, and the slender pinnacles, with their winged angels peeping out, produces a transparency quite indescribable. Queens must have draped the gables and the portals with their veils of state, and then some beneficent fairy changed them to stone.

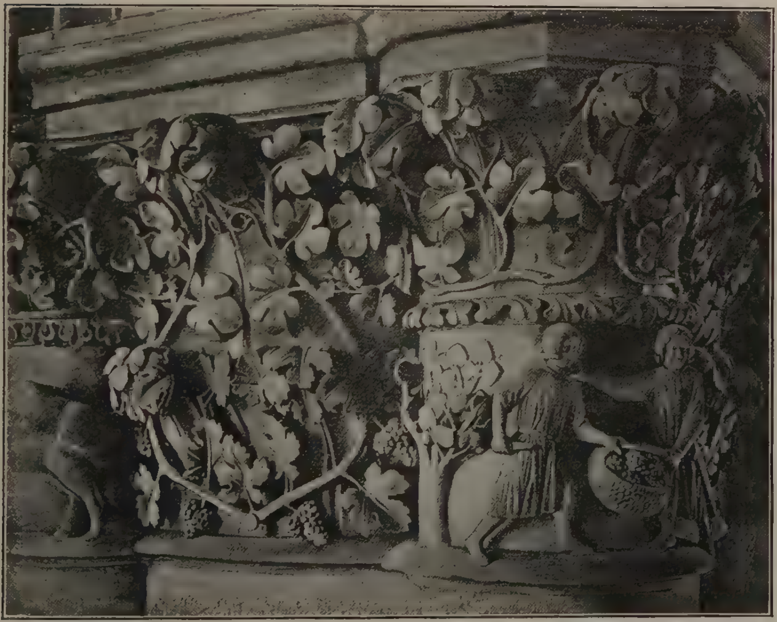
The flying buttresses, which support the nave, are sculptured shrines, each containing a lovely angel-guardian. They gaze smilingly down upon poor struggling mankind below, and their benign influence has greatly modified the usual fearsomeness of the gurgoyles.

Chiselled out of the finest *pierre dure de Cheurisy*, every part of each life-sized figure is as fresh as when the sculptor's hand last touched it. The facial expression and the hair are exact in portraiture. Time has added the finishing touch, and has bronzed and enamelled the ivory tint of the natural stone.

And there the merry choir, with outstretched wings, laughs and sings, and dances, too, all around the sacred fane.



A "LAUGHING ANGEL" FROM THE FLYING BUTTRESSES
NAVE OF RHEIMS CATHEDRAL
(*After the manner of Leonardo da Vinci*)



CAPITAL OF THE COLUMN OF THE GRAPE-GATHERERS
NAVE (INTERIOR), RHEIMS CATHEDRAL

The interior of Rheims Cathedral, if not so resplendent as the exterior, has a dignity and a repose quite in keeping with the whole. Purity of style is linked in rythmical cadence to harmony of construction—the result is an absolutely perfect thirteenth century sanctuary.

Forty cylindrical piers bear up the roof. They rise, as at Chartres, from octagonal bases. The capitals are in exact proportion. The stone used came from Marsilly, a *roche rossee* of the hardest texture.

The fine carvings, whence spring the arches, are unusually free and unconventional. They are very charming in their realism, and portray peasants and other homely characters engaged in familiar occupations, with representations of domestic animals and wild creatures.

The *Colonne des Vendanges* is

perhaps the most beautiful. The two vine-dressers gathering in the vintage grapes form a subject characteristic of Rheims, the metropolis of champagne! The work is done in remarkably high relief with the elaboration and care for detail which marked the period—five hundred years or more ago.

The view from behind the high altar, near the door of the treasury, of the western windows is magnificent, and is probably unrivalled. Quite near this spot Charles VII. was crowned, whilst Jeanne d'Arc, in full armour and bearing her white *oriflamme*, stood by his side.

The coloured glass is superb. The windows in the north transept, especially the glorious "Rose," are remarkable for their rare cobalt tones.

The Treasury, as might be expected, is wonderfully rich. Within the Cathedral all the kings of France,—from Louis VIII. in 1223,—have been crowned,—except Henry IV., Louis XVIII., Napoleon I., and Louis Philippe,—the last coronation was that of Charles X. in 1825.

Each monarch made sumptuous offerings of gold, and gems, and treasures of all sorts. Among these gorgeous objects are many reliquaries, chalices, and monstrances.

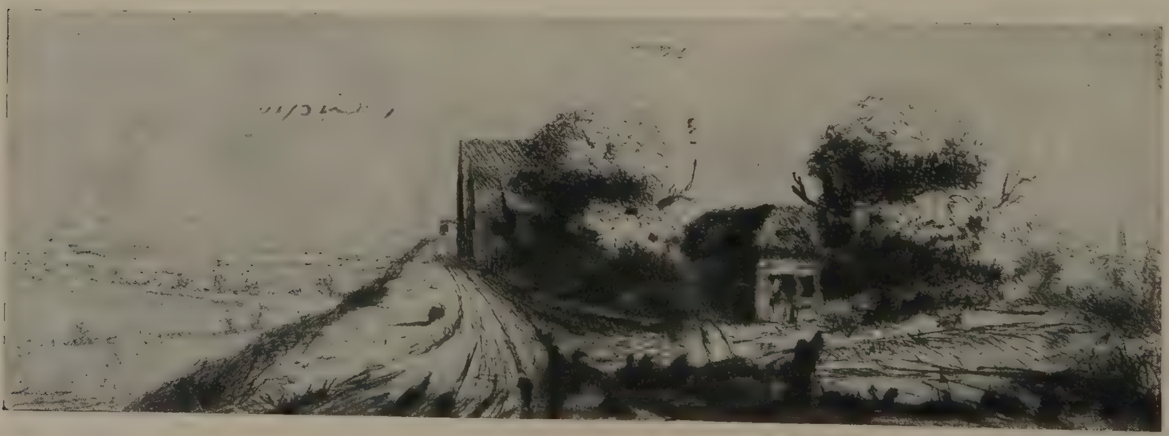
"The Reliquary of St. Peter and St. Paul, as it is called, is perhaps the most beautiful of all. As to which apostle the delicately tooled figure belongs, or as to what has become of the other no one knows. The work belongs to the thirteenth or early fourteenth century. The engraving, and the fine mounting of the gems, which adorn the solid gold tabernacle, are admirable.

These and other delights await the eye and pleasure of travellers. Rheims lies upon the direct route to Switzerland. It is certainly very well worth every one's while, who fares that way, to spend a day or two in the Champagne City.

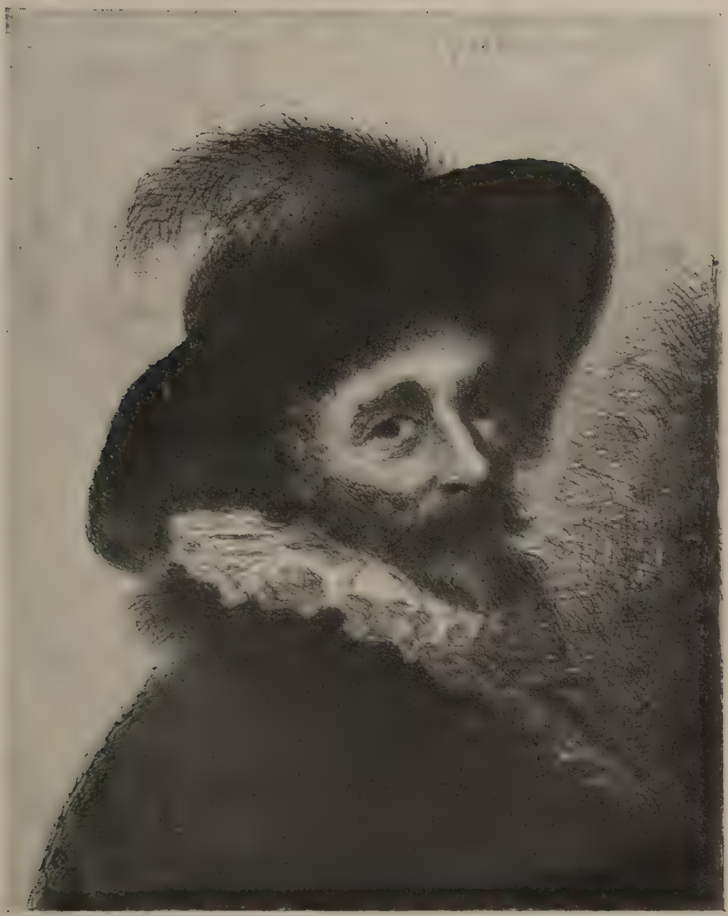
Wilson's Imitations of Rembrandt's Etchings

Of the many attempts to forge or imitate the inimitable etchings of Rembrandt van Rhyn, not the least successful, especially from the perpetrator's own point of view, and certainly the most harmless, was that made by Benjamin Wilson, painter, engraver, and F.R.S. Amongst the numerous etchers who have followed the manner of Rembrandt, the Italian, Benedetto Castiglione, has probably more nearly approached the perfection of the master than any of his rivals. Our own engravers, Capt. William Baillie and Thomas Worlidge, produced many excellent plates in this style, but, notwithstanding their undoubted merit, it is highly improbable that any of their prints could deceive the least experienced collector, or would be eagerly acquired, as unique Rembrandts, by an acknowledged expert. Although Thomas Hudson, "a man of little skill and less talent," had the unmerited good fortune to attain immortality as the first instructor of Sir Joshua Reynolds, he was but a very mediocre painter, yet withal a great collector and ostentatious connoisseur of the works of Rembrandt. His incapacity and discourtesy being only equalled by his vanity, Benjamin Wilson, a man of versatile abilities, and vastly Hudson's superior in all respects, evidently determined to take him down a peg.

With this end in view, Wilson etched, or rather scratched, the two prints reproduced herewith, and then employed an old woman, who sometimes used to attend the artists with a portfolio of prints for sale, to take an impression of each plate to Hudson, who was caught by the bait, and purchased them as very scarce Rembrandts; but Wilson did not think his triumph complete till he had made his deceit public, which he did in the following manner. He employed the money, which he had obtained for the prints, in preparing a supper, to which he invited his victim,



A "REMBRANDT ETCHING" BY BENJAMIN WILSON



A "REMBRANDT ETCHING" BY BENJAMIN WILSON

Hudson, and several other artists, and the principal dish of the entertainment was a cold sirloin of beef, garnished with a number of the same prints by which Hudson had been deceived. Upon this festive occasion Hogarth was one of the guests, and his pleasure and exultation was somewhat intemperate. Thereafter Wilson, to perpetuate his success, added to his plates the following inscriptions, under the man's head with a hat and feather:—

"A proof print from this plate, which was designed and etched by B. Wilson, was sold to a connoisseur for two guineas, the 16th February, 1750."

And on one corner of the upper part of the small landscape—

"A proof print from this plate, designed and etched by B. Wilson, was sold as a very fine Rembrandt, to one of the greatest connoisseurs, for six shillings, the 17th of April, 1751."

We thus know that fully fourteen months elapsed before this elaborate joke was brought to a triumphant conclusion, and we cannot doubt that, during that rather protracted period Wilson most thoroughly and deservedly enjoyed himself.

This amusing story is taken from Edward Edwards's *Anecdotes of Painting*. In his somewhat pedantic style Edwards concludes his note on the subject as follows: "It may be truly said that Wilson discovered his vanity by attempting the deception, while Hudson betrayed the weakness of his judgment by not detecting the imposition which, by the dates of the prints, must have been practised at two different and distant periods of time."

As Edwards describes the larger print as an *old* man's head, he very possibly never saw the etching, which is far from common; in any case, it is easy to be wise after the event, and considering how skilfully the trap was set, the not inconsiderable merits of the etchings, especially the feather in the cap and the masterly drawing of the little landscape, and even the irregular dimensions of that plate, a typical peculiarity of several genuine Rembrandts, there cannot be a doubt that not a few present-day collectors would, in like circumstances, prove equally gullible.

An Unpublished Letter of Joseph Addison

It is always a pleasure to have the events and topics of the past brought before us as though they were again current in present time, and the following, hitherto unpublished, letter of Joseph Addison has a peculiarly vivid interest. It is precise and yet genial, conveying facts shortly yet not drily, and in the original the handwriting is a pleasure in itself, so delicate is it, so legible and so refined.

SIR,—We are at present in a Dearth of Publick News. There had bin a great dispute between the L$^{d.}$ Great Chamberlain and L$^{d.}$ Chamberlain who should have the honour to Lead Her Mãty into S$^{t.}$ Pauls w^{ch} was determined in favour of the Latter it being alleged that all churches in which Her Mãty is present are for that time to be reputed private Chappels and all Jurisdiction over 'em to Cease. The talk of the town begins to turn about for the Bp. of Salisbury to y^{e} Bishoprick of Winchester. The Commissioners for the Queen's Bounty to the poor Clergy have petitioned Her Ma^{tie} not to give any of the Crown preferments to such as are in arrears to it for their first fruits for former preferments till such arrears are paid off, by w^{ch} means the greatest competitour for Winchester must cleer for a couple of Bishopricks before he can get thither.

My Lord Sunderland is endeavouring to get the Gazette upon a more creditable foot than it is at present: for which purpose he sends a circular to all foreign Ministers that they should send besides the private letter to himself a paper of all the occurrances that come to their knowledge and may be proper for the publick. One Mr. Littlebury who I am inform'd writes the daily Courant, has the offer of Gazeteer made him.

Mr. Crow Governor of Barbadoes will tomorrow receive all his Dispatches and immediately after proceed on his Voyage w^{ch} has bin retarded by reason of severe disputes between the partys of that Island who are for excluding one another out of the Council: but after several debates before y^e Council of Trade and privy Council the whole is referred to y^e Governours discretion and Integrity when he comes to examine matters on the spot.

I am,
Sir,
Your most obedient
Humble Servant,
Jan. 3, 1706. J. ADDISON.

One can imagine what satisfaction such a letter must have afforded to a country reader in those days, cut off by many hours of travel from the news of London; and what particular delight to read the news of the town and the talk of the coffee-houses as sifted and transmitted by the *Spectator* himself!

The subjects, which apparently formed the "talk of the town" in 1706, seem strangely familiar to us. News of Greater Britain grows in importance in our journals every day. Last year, though happily not since, objections were made to the appointment of a Bishop, and we have not forgotten the rivalry for the office of Lord Great Chamberlain, decided only in time for the successful competitor to take his part at the last Coronation.

In 1706 Addison was moving in the centre of the political world. In 1705 he had been made Under Secretary, when Sir Charles Hedges, who preceded Lord Sunderland, was Secretary of State.

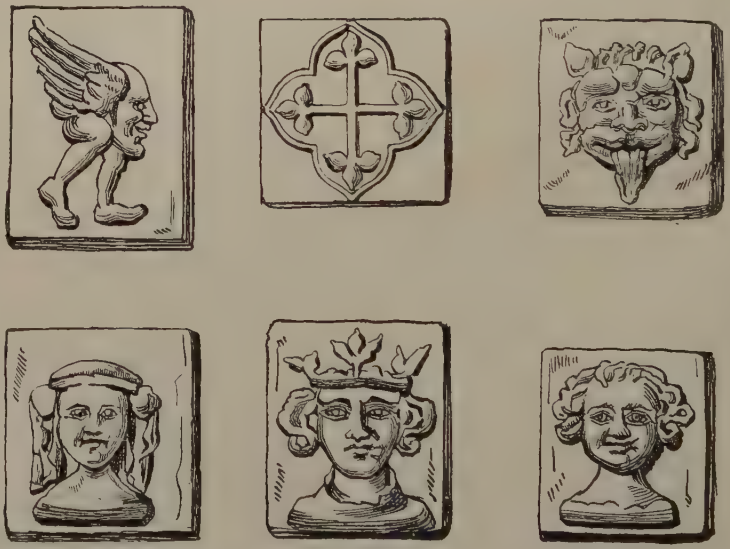
The Bishop of Salisbury, here referred to, was Gilbert Burnet, the historian, a Scotsman, and the ancestor of the Burnets of Crathie, near Aberdeen, where there is a portrait of him. He was a strong Whig, and had been chaplain to William III., who appointed him to the See of Salisbury, where he remained until his death in 1715.

The Bishop of Winchester, whose death created the vacancy in 1706, was Peter Mews. He was eventually succeeded by Jonathan Trelawny.

The reference to the *Gazette* is interesting because Lord Sunderland appointed Richard Steele gazeteer at Addison's request; and we see how it was that the *Gazette* received earlier and more authentic notice of foreign news than any other journal. It was three years after the date of this letter that Steele started *The Tatler*.

St. Paul's Devonport Church Bell

THERE is an ancient bell at St. Paul's, Devonport, though it was not transferred to its present belfry before 1851. It was obtained from old St. Michael's, Worcester (the tower of that church having been removed to make room for local improvements), with three other bells of less interest from St. Alban's, Worcester, now in the tower of St. James the Great, Keyham, Devonport. It is supposed to be the work of Thomas de Lynne, though the legend is somewhat confused: "+ est, Angelus, Gabriel, Thomas, Missus, Lynly." On either side of this initial cross there is a niddy-noddy grotesque, then the heads of a queen and a king and a youth, and a lion's head is placed between each word as a stop. The king's head being beardless, as represented on the great seal, may be Henry VI.; if so, the queen would be Margaret of Anjou, and the youth her son Edward. The niddy-noddy is composed of a human face, with a large wing growing out of, and concealing the neighbourhood of the right ear, supported on two rather distorted legs and feet. The expression of the face may fairly be estimated when one thinks of what sailors call "noddies," and the idea associated with the patient animal called "Neddy-Noddy." The faces of the queen, king, and youth are decidedly amiable, with a marked tendency to a smirk.



HEADS AND GROTESQUES FROM THE CHURCH BELL OF ST. PAUL'S, DEVONPORT

"Holbein's Ambassadors Unriddled" An Answer to Mr. W. F. Dickes

By Mary F. S. Hervey

It can surely be only to throw dust in our eyes that Mr. W. F. Dickes, in *Holbein's Ambassadors Unriddled*, invites us to "consider what the picture has to say." From beginning to end of his book he proceeds on exactly the opposite plan. Having first formulated a theory which, as shall be presently shown, is at variance with every indication afforded by the picture, he endeavours, by doing violence to those indications, to achieve the results unattainable by scientific methods.

Briefly stated, Mr. Dickes's theory is as follows :—

1. He believes the picture to commemorate the Religious Peace of Nuremberg of 1532. He comes to this conclusion on account of (*a*) the conspicuous marking of "Nuremberga" on the Terrestrial Globe seen in the painting; (*b*) the introduction of the Lute, Alciati's symbol for "Foedera," Treaties.

2. Looking around for two men who were parties to the Treaty, the one Catholic, the other Protestant, he found them, he tells us, in Otto Henry and his brother Philip, Counts Palatine of the Rhine. Otto Henry was born April 10th, 1502; Philip, November 12th, 1503.

Let us now "consider what the picture has to say."

1. (*a*) The prominence given to "Nuremberga" in the painting is due to the fact that this Globe was copied by Holbein from one made at Nuremberg, which consequently bore the name of that city conspicuously marked, as a kind of hall-mark of its origin. This is an undisputed fact, and can easily be verified by a comparison between the two Globes.* The emphasis placed on "Nuremberga" in Holbein's picture has therefore nothing whatever to do with the Religious Peace of Nuremberg. Moreover, Polisy, the home of Dinteville the Ambassador, is distinctly marked upon this Globe, and shows no signs whatever of being a later addition, as Mr. Dickes endeavours to suggest.

(*b*) Mr. Dickes rightly recognizes in the broken string of the Lute a "certificate of its identity" with Alciati's Emblem called "Fœdera Italorum." But he fails to draw the logical conclusion entailed by this admission, because such a course at once destroys the theory of the Peace of Nuremberg. Alciati, in the poem addressed to the Duke of Milan, which accompanies the illustration of a Lute, expressly points out that, should there be "one ill-tuned or broken string," all "beauty of music dies," and "harmony is at an end." Clearly, therefore, as Holbein's Lute *does* show a broken string, the emblem signifies exactly the reverse of what Mr. Dickes is anxious to prove. It stands for discord, not concord, and cannot possibly be made to do duty as a symbol of Religious Peace.

2. The square Catholic cap of the personage to the spectator's right should at once have told Mr. Dickes that he was no German Protestant. But the discrepancies in the ages of the two Princes are alone sufficient to disqualify them. On this point the picture has testimony to offer of the most definite and direct kind. On the gold dagger of the nobleman to the left is inscribed : "Etat. suae 29." On the leaves of the book which supports the elbow of the learned Doctor to the right is written : "Etatis sue (*sic*) 25." In the left-hand lower corner of the picture is the signature : "Joannes Holbein pingebat 1533."

Here we have, therefore, perfectly clear information as to the ages of Holbein's sitters in 1533, when the picture was painted. Let us see how Mr. Dickes's Princes fit into these grooves.

Otto Henry, having been born in 1502, was in his thirty-second year in 1533, instead of in his twenty-ninth, as required by the picture. Philip, whose birth-year was 1503, was in his thirtieth year at the same time, instead of in his twenty-fifth, as the inscription demands.

To obviate, or mitigate, these difficulties, Mr. Dickes has recourse to the ingenious device of calculating the ages from a supposititious date, 1532, the year of the Religious Peace of Nuremberg, *nowhere hinted at in the picture*. But even this surprising plan does not avail. Otto Henry struck thirty on April 10th, 1532. It is, therefore, essential to Mr. Dickes's theory (even allowing the interpretation "twenty-nine years old" rather than the more correct reading, "in his twenth-ninth year") that the Nuremberg Conference should have begun before that date. But what is the historical fact? The first sittings of the Conference at Nuremberg did not take place *till the month of June*, when Otto Henry was well past the required age.

As to the younger brother, Philip, Mr. Dickes coolly declares the picture mistaken, and announces his intention to read "28" for "25"! This method of making wrong things come right is almost too elementary to call for comment.

Having failed to bring his personages into line with the distinct information afforded by the globe, the lute, the date inscribed on the picture, and the required ages of the sitters, it seems hardly necessary to follow Mr. Dickes through the maze of conjecture by which he seeks to extract the birthdays of the Princes from the obsolete mathematical instruments with which the what-not in the centre of the painting is littered. It is obvious that if the testimony of the picture is of any value, it cannot be made to contradict itself. Therefore the first condition of a successful interpretation of these instruments is that their dubious utterances should corroborate the plain speech to be found elsewhere. It follows from this that the more they are made to speak for the Bavarian Princes, who have already failed to stand the test of that plain speech, the more certain does it become that the suggested interpretation is incorrect. The wholly unscientific methods employed by Mr. Dickes bear out this contention. What can we say, for instance, when *sun*-dials are called upon to register an hour of the *night?*

It is vital to Mr. Dickes's hypothesis to persuade his readers that Holbein painted the picture abroad, it being known that the Bavarian Princes did not visit England in 1533. With this object, he revives myths long ago exploded, and steadily ignores all facts which tell against him—and they are many and stubborn. Thus, in endeavouring to show that other portraits by Holbein, dated 1533, were not necessarily painted in England, he remarks, when alluding to that of Cheseman, the Falconer, now at the Hague, "Falconers were well paid in every European Court." The inference intended is, of course, that this portrait may have been executed abroad. But the one fact of importance is omitted, *i.e.*, that Cheseman was Falconer *to Henry VIII.* Why also does Mr. Dickes fail to mention, when speaking of Holbein's whereabouts in 1533, that the floor shown in the picture of the *Ambassadors* is copied from the mosaic pavement in Westminster Abbey?

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* See illustration in *Holbein's Ambassadors : the Picture and the Men*, p. 214, where I have given all details. (G. Bell & Sons, 1900.)

It is needless to dwell at any length on the portraits reproduced between pages 63 and 97 of Mr. Dickes's book. Any reader coming to them with a fresh eye and without a theory to prove, will be amazed at the powers of self-persuasion which have enabled the author to range all these dissimilar types, gentle and simple, royal and noble, under the names of the two individuals who haunt his fancy.

Space forbids the consideration in this place of the actual facts concerning *Holbein's Ambassadors*. But a word must be said with regard to the seventeenth-century document which sealed the identity of Holbein's sitters—proving them to be Jean de Dinteville, Bailly of Troyes, and George de Selve, Bishop of Lavaur,—because, in spite of the fact that experts are unanimous in proclaiming its authenticity, Mr. Dickes endeavours to throw discredit upon it as a forgery. He adduces indeed no shred of argument in support of his contention; and perhaps his opinion on this point may therefore be regarded as on a par with those expressed by him concerning the name of "Polisy" on the globe, and the age of the figure in doctor's robes. All facts inconvenient to Mr. Dickes are forgeries in his eyes. It may, however, be asked how he reconciles with his view regarding this parchment, the existence of two further seventeenth-century documents at Paris, of unimpeachable authenticity, which exactly repeat the story told by the document he attacks, and add the name of "Holben" as the painter of the picture? How is it that Mr. Dickes maintains a complete silence respecting these further documents, the evidence concerning which has been before the public between two and three years? (Fac-similes can be seen in *Holbein's Ambassadors.*)

Finally, the reader may be referred to page 279 of the National Gallery Catalogue (1901), where he will find, very definitely expressed, the views of the Director of the Gallery on the subject of all these documents. There is no reason to think that those views are likely to undergo any modification in consequence of the airy speculations put forward by Mr. Dickes.

The Peregrinations of a Prayer-Book

EVERY book-collector who has been at the game for any length of time has his little batch of stories, of curious and unexpected finds, of the discovery of one book whilst hunting for something totally different—"serenipidity" Horace Walpole has called it—of bargains, and so forth. By the courtesy of Lord Aldenham, who is probably the *doyen* of English book-collectors, I am put in possession of the facts relating to the adventures of a volume in his lordship's library; and these facts constitute quite an original and fascinating story in the annals of book-collecting.

Some time before September 1st, 1864, as is proved by the owner's autograph in his right-hand writing on the temporary cover—Mr. H. H. Gibbs, as he was then, having lost his right hand on that date—Mr. Gibbs purchased an imperfect copy of a very early Prayer-Book. It wanted the title-page and preliminary matter, and there was no internal evidence of the date of the volume. Mr. Gibbs left the book at Quaritch's shop, requesting that it might be compared with other Elizabethan Prayer-Books. He called for it after an interval of about nine months, but Mr. Quaritch declared that he had "never seen any such book," and his foreman, whom he called, said the same. But there was a small bookcase on the table before him, on which Mr. Gibbs cast his puzzled eyes. "What is that book, Mr. Quaritch?" he asked, pointing to a little volume therein, whose marble-paper back seemed very familiar. He pulled it out, and there was the missing volume. After some months Mr. Gibbs enquired again, but Mr. Quaritch had been able to make nothing out of it. Some years afterwards, Mr. Gibbs sent it by post to Henry Bradshaw, of Cambridge, thinking him the most likely man to know or to be able to learn what was wanted. He heard nothing for a year or two, and did not wonder at the delay, knowing how busy he was. But the news of his death in February, 1886, caused Mr. Gibbs to write to a Cambridge friend, who happened to be his executor. Nothing came of it, for after careful search in Mr. Bradshaw's rooms, where his books lay in great confusion, there was no trace of the missing volume; nor was this surprising when the owner remembered that he had trusted it to the post, rolled up in a band of paper, with his note to Bradshaw inside. Probably, he thought, the paper had burst, and there was nothing to connect it with the book; and probably also the book had gone to the hammer with other *post obit* derelicts.

So there was an end of the book and the investigation. But in 1900 Lord Aldenham happened to see in Bull & Auvache's catalogue a "Black-letter Prayer-Book, Elizabethan, imperfect, on saffron-coloured paper, in torn marble-paper cover." He went to the shop, and there was the long-lost volume! "Mr. Bull," he said, "that's my book!" A face of surprised alarm met this declaration. "Don't be uneasy," he added, "I don't say it's not yours, but it is mine for all that, and you will find my name on the cover inside." Mr. Bull told him that he had bought it at the sale of the stock of a bookseller, lately dead, and he no doubt had bought it at the sale of Bradshaw's books. The book was then sent to Mr. Weale and others likely to be able to throw some light upon it, but without any result, nor did a long sojourn of the book at Cambridge, under the care of Mr. Aldis Wright, result in anything satisfactory. Lord Aldenham went to Oxford last year, but found nothing satisfactory there, though there were two competitors for identification, one of them clad in the identical saffron-colour, but that, though the same in appearance, is printed by the Deputies and Assigns of Robert, not Christopher, Barker, and is dated 1618—Jacobean, therefore, and not Elizabethan. This year Lord Aldenham examined two books at the British Museum, c. 27 f. 8, and 3408 c. 42. Neither of them has a date on the title-page, but the Almanack runs from 1578 to 1603, as it does also in another Prayer-Book in Lord Aldenham's library, printed by the Deputies of Christopher Barker. It is of the same size and type as the other three, but the setting-up is different. It has a large and very remarkable initial to the Epistle for the Second Sunday after Trinity.

In the British Museum book, c. 27 f. 8, the preliminary matter occupies ¶ i. to viii., and again, another ¶ i. to vi. The Offices are on A to T vi. in eights, with two "Godly Prayers" on T vi. and vii. The Psalter follows on T viii. to Ii iv.; with twenty-two Godly Prayers I iv. to Kk iv. Then come the Metrical Psalms, with musical notation, printed by R. Day, and dated 1585, A i. to Kk iv. in eights. Both of the books correspond exactly with Lord Aldenham's copy so far as it goes, page for page; but the initial letters frequently differ or are differently distributed, and here and there a word is differently spelt. Thus in c. 27 f. 8, the catchword on B iv. is WEE instead of WE, as in Lord Aldenham's copy, and very many other variations might be quoted if necessary. The three books are probably one and the same, but during the issue some slight corrections may have appeared necessary, or some letters have needed changing as being damaged.

The dates in the British Museum catalogue are 1580 for 3408 c. 42, and 1585 for c. 27 f. 8; and it would be interesting to know how they are ascertained. The latter date is taken from R. Day's Psalter. It may be added that 3051 cc. 6 (1) in the British Museum bears the imprint of the Deputies of Christopher Barker, and also appears to be identical with Lord Aldenham's copy, but it has not the same initial letter in the Epistle for the Sixth Sunday after Trinity, and some of the initials are interchanged: it is dated 1599 in the catalogue.

Constantino Corvisieri Collection

For more than three years the Italian Fine Arts Department has been negotiating the purchase of the important collection of mediæval, renaissance and modern seals, made by the late Constantino Corvisieri, of Rome, an enthusiastic, patient and learned collector. Now the purchase has at last been completed, and in a few days the collection will be removed to, and exhibited at, the R. Galleria Nazionale in Rome. It is fortunate, indeed, that a treasure accumulated at the expense of so much time and trouble should not be dispersed to the four winds, and even non-Italian students will be pleased to hear of the purchase made by the Italian Government, not only because the collection will now be accessible to everybody, but also because the danger has thus been removed of Corvisieri's heirs selling the collection piecewise, which would have meant an irreparable loss to the students of history and art.

The collection, which consists of about 1,700 matrixes in bronze, silver, steel, etc., is of the greatest importance as regards the variety and beauty of the seals, and can hold its own with the very few other collections of this kind at the Louvre, the Bargello in Florence, etc. It is, in fact, superior to some of them. By the side of numerous seals of great historical importance are others that have been kept for their artistic value. It will suffice to state that there are seals ascribed—and not without reason—to Lautizio, Benvenuto Cellini and Antonio del Pollajuolo. One example of exquisite workmanship is unquestionably the work of Andrea Mantegna! The Fine Arts Department may well be congratulated upon having secured such a collection for the sum of £1,200.

As the subject is one which is sure to interest the readers of THE CONNOISSEUR, among whom there may be some collectors of ancient seals, I hope shortly to be able to return to it and to supplement my remarks by reproductions of the finest specimens from this collection.

A Portrait of and A Book on Whistler

We have received from the Fine Art Society an impression of an excellent lithographic portrait of the late James McNeill Whistler, by Mr. T. R. Way. The portrait must have been drawn several years back, as the artist's features are more youthful than they appeared before his death—his features less furrowed, his hair less blanched. Perhaps it was unnecessary to accentuate the famous white lock as markedly as Mr. Way has done, but on the whole the print should be treasured by the great American's numerous admirers.

Messrs. Bell announce for publication in the early autumn a volume on *The Art of James McNeill Whistler*, by Mr. T. R. Way and Mr. G. R. Dennis. The work has been in preparation for some time, and was in the press at the time of the artist's death. It will be illustrated with about fifty reproductions of his works, in black and white and in colour, including many of his greatest oil paintings, as well as water colours, pastels, drawings, etchings, and lithographs.

French Furniture

Mr. Thomas Arthur Strange has just published a companion volume to his successful book on English furniture. It is entitled, *An Historical Guide to French Interiors, Furniture, Decoration, Woodwork and Allied Arts, during the last half of the seventeenth century, the whole of the eighteenth century, and the earlier part of the nineteenth.* The volume contains 400 quarto pages of illustrations, with just sufficient explanatory text to render it extremely valuable to connoisseurs. Considering the enormous range of the subject, the illustrations offer a surprisingly complete display of French decorative art, ranging, as they do, from complete interiors to decorative initial letters and sword hilts. The text includes biographical notes on the most famous French cabinet-makers of the best period.

A Set of Apostle Spoons

By permission of Mr. L. Hart, of 160, Victoria Street, we are enabled to reproduce a photograph of the set of thirteen Henry VIII. Apostle spoons, bought by him at the sensational figure of £4,900, at Christie's, on the 16th July. The spoons are 7¾ in. long, the total weight being 32 oz. 19 dwt. They show the London hall-mark, the date letter 1536, and the maker's mark, a sheaf of arrows. Inside each bowl is the sacred monogram, I.H.S.

A SET OF APOSTLE SPOONS

Carpaccio

Pompeo Molmenti and Gustave Ludwig, two enthusiastic art lovers and admirers of the genius of Carpaccio, have made it their task to devote the most searching study to the life and work of the artist who, more than anybody else, knew how to realize in his paintings the glory and splendour of the Venice of the early renaissance, the types, the daily life, and the gorgeous pageants of his time. The first outcome of this collaboration is the folio volume, *Vittore Carpaccio et la Confrérie de Sainte Ursule à Venise*, published by R. Bemporad et Fils, Florence.

The famous series of pictures from the life of St. Ursula, by Carpaccio, which, together with the history of the *Scuola* and a biographical introduction, form the subject of the book, are now at the Accademia in Venice, the chapel adjoining S. Giovanni e Paolo, for which they were originally painted, having long since been destroyed. The authors have endeavoured to reconstruct this building from the meagre evidence of contemporary documents and such conclusions as may be derived from the pictures themselves. They try to prove that the present arrangement in the octagonal room at the Accademia differs from the original relative position of the pictures; but the somewhat confused arguments are by no means convincing. From the accidental position of the flag-poles which divide two of the pictures in such a way that a line, starting from one of the poles and drawn straight across the room, would meet the other pole, they draw the inference that the screen dividing the choir from the nave must have followed this line. Having thus established the plan of the interior, they argue back that the pictures must originally have been in the position which helped them to reconstruct the building. But not only would the historical sequence of the legend commence in the middle of a wall, but the story told by each single picture would have to be read from left to right, whilst the sequence of the pictures would run from right to left, an extremely awkward arrangement, of which Carpaccio can scarcely have been guilty. We prefer to believe in the correctness of the far more natural arrangement at the Accademia, although the arguments adduced by Messrs. Molmenti and Ludwig are distinctly ingenious.

Owing to the unpardonable negligence of the authors or publisher, the foot-lines on four out of the eight plates are absurdly confused and misleading. St. Ursula is described as the daughter of the King of England, instead of the King of Brittany, whilst the English prince figures as the son of the King of Brittany. All the scenes which take place at the English Court are described as happening in Brittany, and *vice versâ*. It is also regrettable that the pictures are not reproduced in their present state, the authors having thought fit to add the small portions which have been cut off many years ago, and the original appearance of which can only be conjectured. We prefer to see the slightly mutilated work of the master, to being forced to accept the modern critic's idea of what the missing parts may have been like, however plausible his reasons may be.

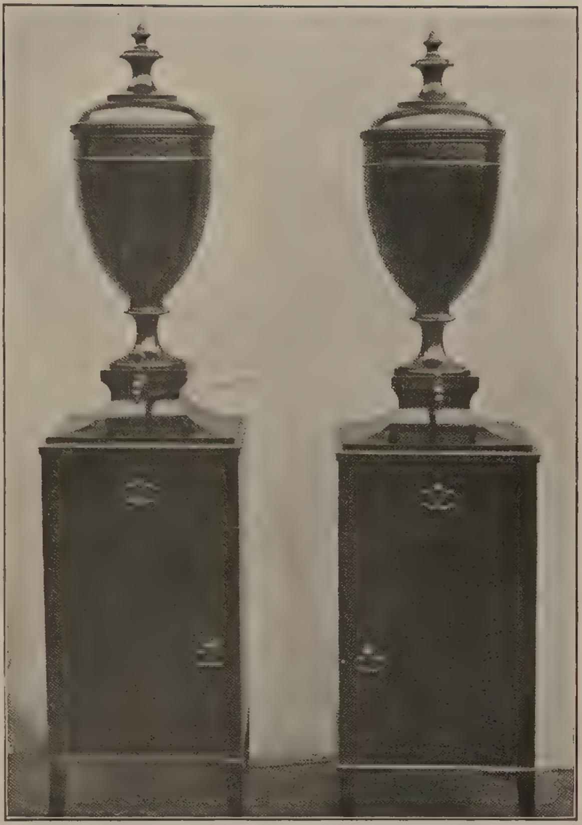
RESULTS OF "THE CONNOISSEUR" COMPETITIONS.

Class A.—Design for a Branch Candlestick.
 1st Prize, £10, *Jan* (Jean Mitchell, 21, Crescent Road, Sheffield).
 2nd Prize, £5, *Maimie* (Mary Simpson, 199, The Grove, Denmark Hill, S.E.).
 3rd Prize, £2, *Cherry Tree* (G. T. Norton, 62, Brightmore Street, Sheffield).
,, B.—No prizes have been awarded, none of the drawings being of sufficient merit.
,, C.—Design for a Miniature Frame.
 1st Prize not awarded, none of the designs being of sufficient merit.
 2nd Prize, £5, *Titus* (S. L. Scott, 8, The Broadway, Highbury Park, N.).
 3rd Prize, £2, *Alex* (A. S. Carter, 26, Portland Street, York).
,, D.—Design for a Book Cover for Dante's "Divina Commedia."
 1st Prize, £10, *Hedar* (G. F. Rhead, 25, Oxford Road, Putney, S.W.).
 2nd Prize, £5, *Alex* (A. S. Carter, 26, Portland Street, York).
 3rd Prize, £2, *Eilis* (A. Brittain, 14, Rathmines Road, Dublin).

Results of the Competitions in Classes E to H will appear in the November Number. The Prize Designs will be published in a future issue.

BOOKS RECEIVED.

Jorrocks' Jaunts and Jollities, by R. S. Surtees. London: Methuen & Co., 1903. 3s. 6d. net.
The Vicar of Wakefield, by Oliver Goldsmith. London: Methuen & Co., 1903. 3s. 6d. net.
Handley Cross, by R. S. Surtees. London: Methuen & Co., 1903. 4s. 6d. net.
The Comic English Grammar, by J. Leech. London: Methuen & Co., 1903. 2s. 6d. net.
The Life of a Sportsman, by Nimrod. London: Methuen & Co., 1903. 4s. 6d. net.
Pictures and Picture Collecting, by C. J. Holmes. London: Treherne & Co., 1903. 2s. 6d. net.
Three Naughty Elves, by Eleanor March. London: Liberty & Co., 1903. 1s. net.
Engraving for Illustration, by Jos. Kirkbride. London: Scott, Greenwood & Co.
Gainsborough, by A. B. Chamberlain. London: Duckworth & Co. 2s. net.
The Denholm Collection of Autograph Letters, by G. Denholm. Edinburgh: Privately Printed, 1903.
The World's Children, by Mortimer and Dorothy Mempes. London: A. & C. Black, 1903. 21s. net.



OLD MAHOGANY WINE COOLERS

Two Interesting Wine Coolers

The two wine coolers here reproduced, in the possession of Harris Crimp, Esq., were bought in South Devonshire, and belonged, seventy years ago, to Mr. Clarke, of Buckland, near Kingsbridge. They are of mahogany, veneered with the same wood and inlaid. The dimensions are as follows:—Full height, 6 ft. 2 in.; top part only, 2 ft. 8 in.; circumference of Vase, 3 ft. 5 in.; height of Pedestal, 3 ft. 6 in.; width of Pedestal, 1 ft. 6 in.

NOTE.

The first part of the Index to Volume II. of Auction Sale Prices will be issued *gratis* with the Number published on September 30th, and as a large demand is anticipated, orders for this Number should be given at once. The second and concluding portion will be issued with the October Number. The annual subscription to Auction Sale Prices is 14s., post free.

ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and if sent by post, registered.

N.B.—All letters should be addressed "Correspondence Department," THE CONNOISSEUR, 95, Temple Chambers, London, E.C.

In consequence of the enormous amount of Correspondence, it is impossible to promise an immediate answer in these columns; but we are giving as much space as possible in the advertising pages, and are answering the queries in strict order of priority.

Answer to Query.—J. R., Dewsbury (2,236).—Respecting the two artists that you refer to: 1789 Turner was a pupil of John Varley, and became known as "Turner of Oxford;" he was elected member of the Water-Colour Society in 1809. Several of his subjects were taken from the neighbourhood of Oxford. He exhibited at the Royal Academy, and there are two water-colour drawings by him in the South Kensington Museum. 1810 Chase was a student of John Constable, and exhibited at the Royal Academy at the early age of 14, and later was elected a member of the new Society of Painters in Water-Colours. He generally painted landscapes.

A. O., Sherwood Street (2,547).—We understand that the print mentioned by Georges Sand in her *Lettres d'un Voyageur* as "hanging in her room" does certainly exist.

Bank Notes.—F. B., Swansea (2,216).—Your list of Welsh notes does not give names of bankers, but the following particulars may be of service to you. Milford & Pembroke Bank (C. Phillips & Thos. Phillips) ceased to exist about 1825. Cardiff Bank (Wood & Co.) ceased to exist about 1823. Swansea Bank (Haynes & Co.) about 1825. Crickhowell Bank (Frederick Fredericks) about 1823. No value is attached to the notes.

M. E., Stafford (2,406).—Your bank note is not considered to be of any commercial value. As a curio, it is worth about 2s. 6d.

Mrs. M. E., Dumfries (2,406).—Your £1 bank note is of no commercial value. As a curio, it is worth about 2s. 6d.

Bellarmine Jug.—R. W., Croydon (2,199).—You do not mention the size of your jug, and in consequence it is difficult to state its value. Bellarmines were made in four sizes, known as the gallonier, the pottle pot, the pot, and the little pot, holding respectively one gallon, two quarts, one quart, and one pint. The value of these jugs varies from 10s. to £2, and they are frequently to be met with. A great number of them bear dates or coats-of-arms or some device, and although your jug is of an early date (they were first made in Cologne in 1569) it adds only to the sentimental value. We cannot express a definite opinion as to the value of your Minton statue. It would be necessary for us to see it.

Books.—Erratum.—C. S., Cheltenham, as mentioned in our September number, should have been C. S., Whitehaven.

Books.—A. E., New Cross Road (2,184).—Your copy of Burns's Poems is a third edition and is worth about £4 or £5, although a copy uncut, in original boards, realised over £30 last year. If yours is in similar condition it should realise about the same amount.

E. H. L., Brighton (2,167).—One of our contributors had an offer for a copy from a second-hand dealer some time ago for about £2. We cannot say, of course, that this is the real value.

D. F., Aberystwith (2,218).—A copy of Woodburn's *Gallery of Rare Portraits* recently realised about £4. Your other books we do not consider are of any monetary value.

E. L., Euxton (2,197).—*The Life of St. Francis Xavier* not of any monetary value.

X. J., Dronfield (2,319).—We cannot find any of your books mentioned in the principal book catalogues or lists. You will find the supplement to THE CONNOISSEUR, SALE PRICES, issued monthly, to be a very useful guide.

Answers, Westminster (2,244).—Two copies of *Beauties of England* have appeared at auctions recently and realised £4 18s. and £3 14s. respectively.

E. W., Finchley (2,272).—Of your list of books, *Pioneers*, by Cooper, is worth about 15s., too frequently met with to be of much value. If your Walton's *Complete Angler* is a large paper copy (1824) it should certainly realise over £10, two copies having recently been sold for twelve and eighteen guineas.

F. C. W., Downham Market (2,282*a*).—Egan's *Real Life in London*" (1821), if in good condition and in original boards, is worth about £5.

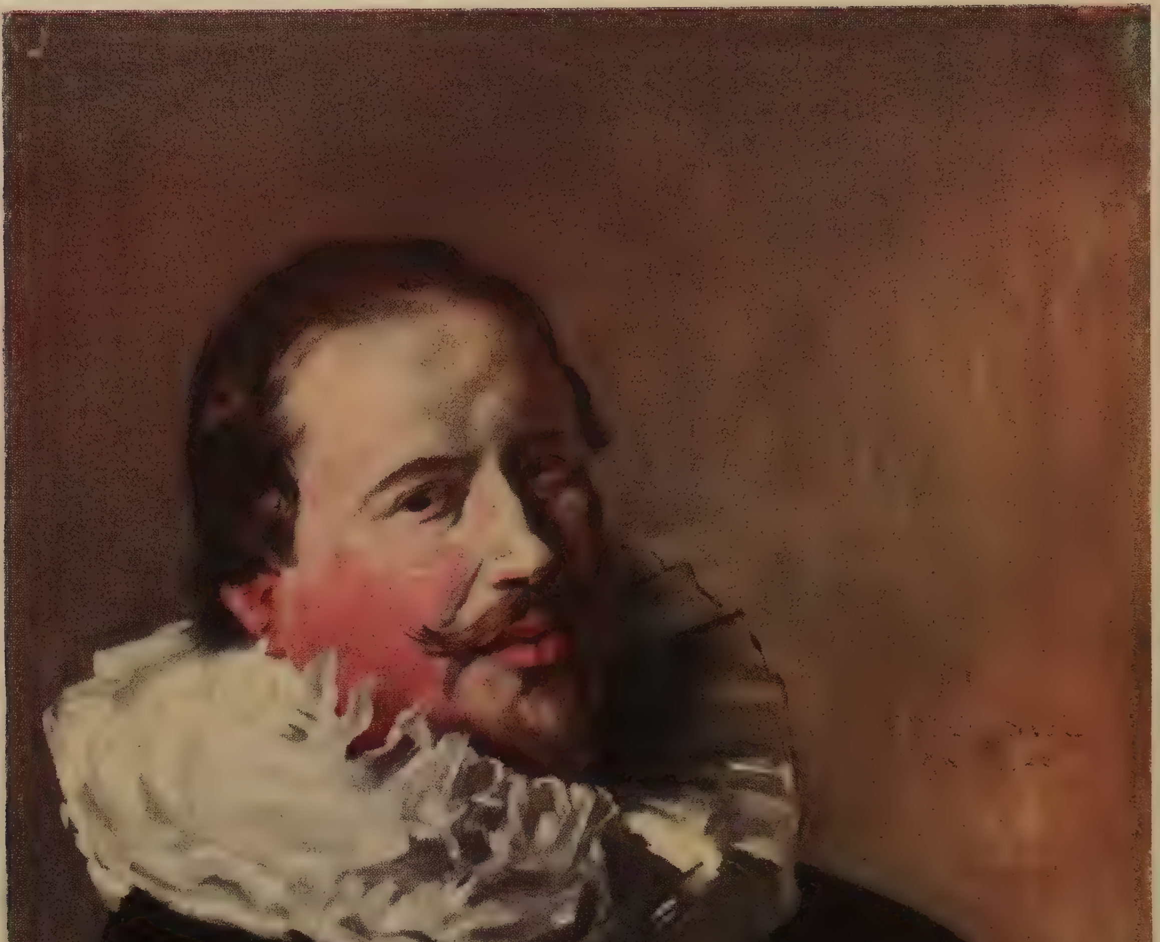
J. C. B., Hastings (2,301).—Your edition of the *Spectator* is one of the many later ones, the first edition having been published in 1711.

G. P., Penge (2,179).—Your copy of Dr. Thornton's *Botany*, if in good condition, should be worth £2 or £3.

J. G., Wortley (2,189).—Your Bible and *Life of Jesus Christ* are of no monetary value.

Query.—W. H. M., Shanklin.—Can any reader oblige me with particulars of a collection known as the "Pitt Hercules" collection of miniatures?

[*Continued in advertising pages.*



Notable Collections

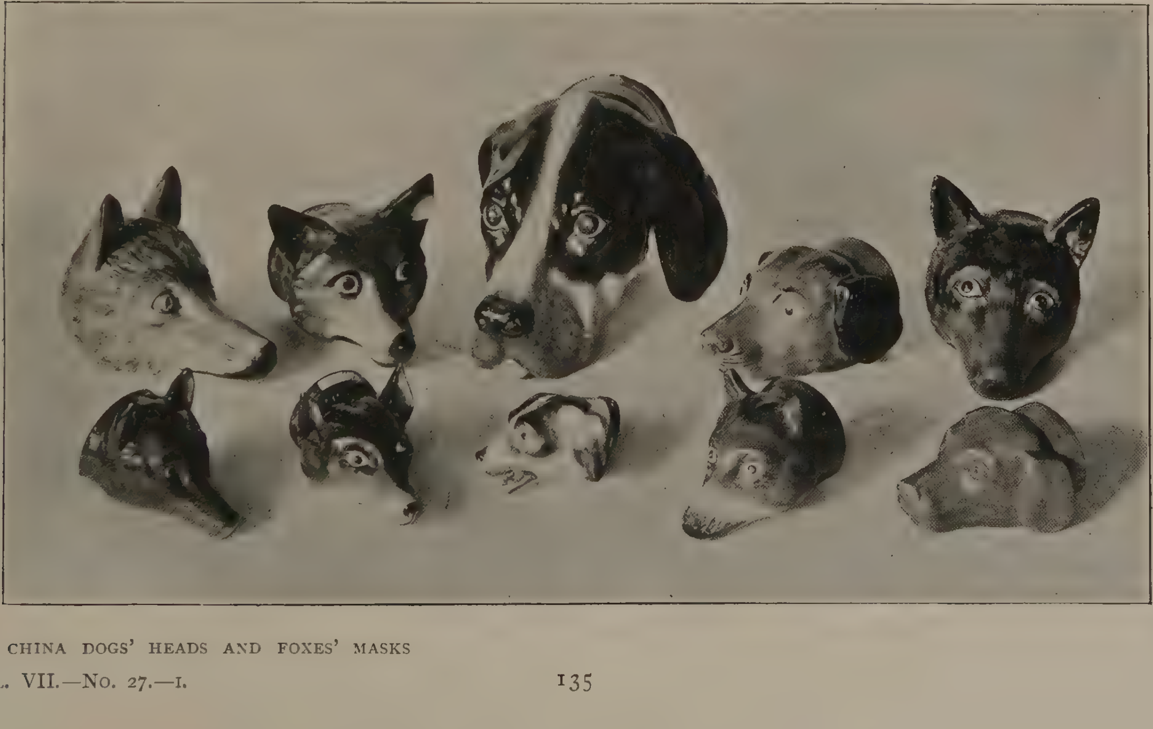
SIR WALTER GILBEY'S COLLECTION AT CAMBRIDGE HOUSE

BY B. KENDELL

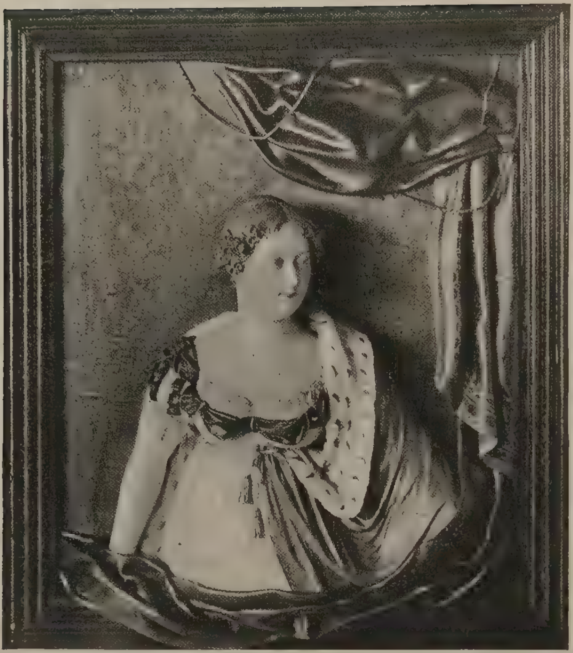
PART II.

The art of modelling portrait medallions in wax, and casting them in glass paste, is coming again into vogue in France, where some prominent sculptors are turning their attention to portraiture done in coloured wax. At the Paris Exhibition in 1900, the exceedingly clever busts by Ringel d'Illzach, entitled *Symphonies de Beethoven*, excited much attention and interest. Amongst other workers in wax and vitreous paste are Henri Vernhés, who models the charming and dainty statuettes, and Henri Cros, the director of the Sèvres porcelain manufactory. Where the tendency in modern sculpture is to introduce colour as giving life to the presentment of Nature, the craft of the wax modeller seems specially appropriate. It is an ancient art revived, and in the Wallace collection we find some curious and elaborately wrought specimens, dating from the sixteenth century, chiefly portraits of historical personages. It is a matter for regret that none of them bear the artist's signature, nor is any information furnished in the catalogue regarding them. In Nagler's *Künstler Lexicon*, 1848, we find mention of the following modellers in wax of a later period, to whom Gœthe referred in his *Geschichte der Kunst*. Bernhard Caspar Hardy, Domherr of Cologne Cathedral, born 1726, first known as a worker in enamels; in early life he took to modelling reliefs in wax of historical subjects and landscapes, where modelling, colour and perspective are alike admirable. Most of these reliefs are to be found in private collections in the Netherlands.

Jakob Hagblot, or Hagbold, born 1775 in



CHINA DOGS' HEADS AND FOXES' MASKS



PRINCESS CHARLOTTE WAX RELIEF

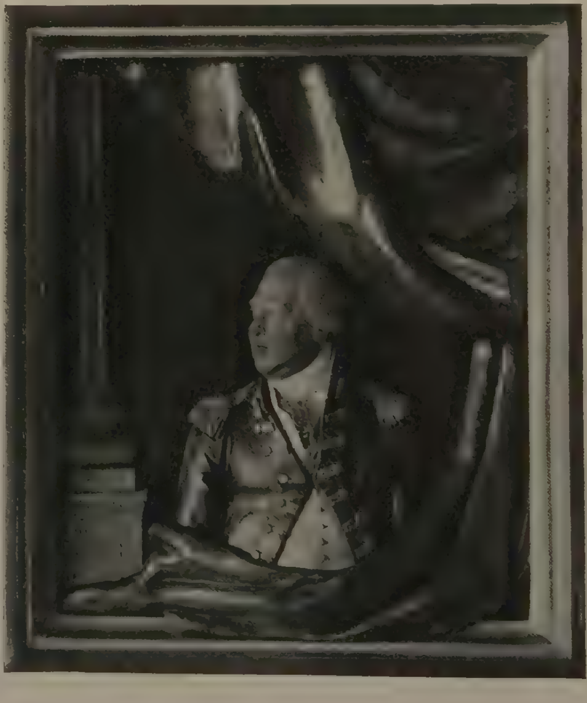
Uerdingen, Rhenish provinces, and pupil of Hardy's, was celebrated for his portraits in profile, and groups of historical and Biblical subjects, amongst which are *Christ blessing the Children* and a *Madonna and Child*. He also executed a life-size bust of Napoleon, working on a scale unattempted by contemporary modellers in wax. By Hagbold are also the medallion portrait of William Tassie, exhibited at the Royal Academy of 1833, and a medallion of Alexander, fourth Duke of Gordon, now in the collection of the Duke of Richmond at Goodwood House.

Other workers in wax exhibiting at the Royal Academy and the Society of Artists, 1760-1778, were Isaac Gosset, John Bacon, Edward Burch, and Percy. The portrait reliefs done by the latter in the possession of Sir Walter Gilbey are exceedingly good specimens as regards modelling and colour. The limitations of space forbid a further and detailed investigation of this fascinating art, but we hope to pursue it on some future occasion.

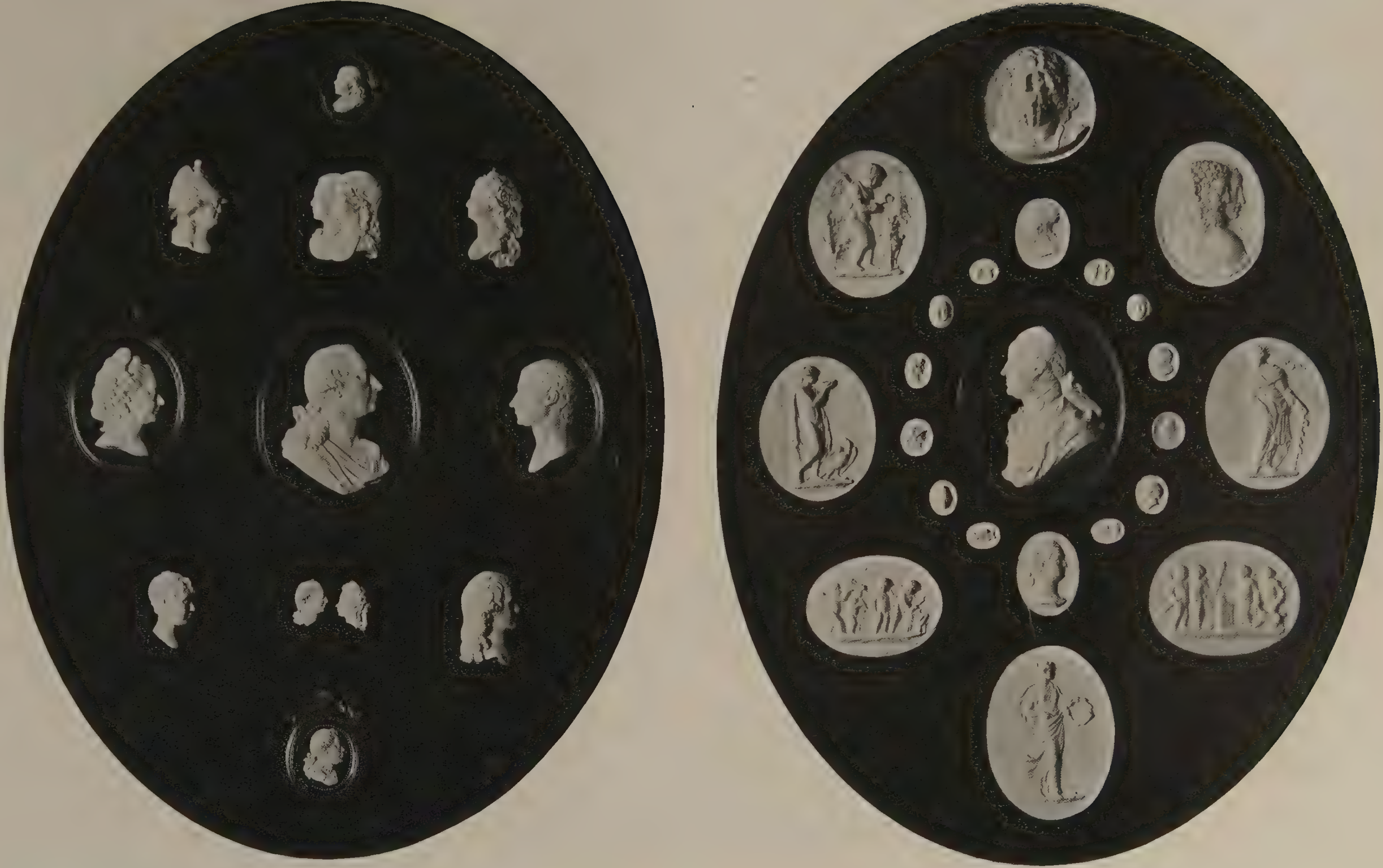
We will now turn our attention to that portion of the collection at Cambridge House, which is of interest alike to connoisseur and sportsman. In a cabinet in the dining-room is a unique collection of dogs' heads and foxes' masks, seventy-three pieces in all, in old English china ware and tortoiseshell ware. These pieces were chiefly collected in Staffordshire and in the neighbourhood of Weldon and Spode, and are of various dimensions, ranging up to life-size.

Sir Walter Gilbey's study is a small museum, in which each object possesses some special artistic feature. First of all let us take the admirable groups in plaster of horses and hounds, by Good, the unfortunate pupil of Edgar Boehm, and whose career, so full of promise, was cut short by his own hand. There are three of these groups, two of them steeplechase subjects, and the third the Queen's huntsman with hounds, *Breaking Cover*. Each separate incident is handled with that freedom and vigour which is the property of genius, and the action of the horses is admirably rendered. There are very few sculptors who have thoroughly mastered the movements of the horse, basing their studies on actual observation, which alone can render their work convincing. In writing this how many equestrian groups can one recall to one's mind where the horse is a conventional animal devoid of any individual character, and in action ludicrously formal with arched neck and curvetting limbs, strongly suggestive of the toy!

Of living sculptors Paul Troubetzkoï is the one who gives most dramatic expression to his animals. Who can forget the pathos of the over-driven yet spirited beast in the group of the St. Petersburg droschky and driver, exhibited at the last "International," or the horse in the equestrian statuette of Tolstoy, which seemed linked to its master by some subtle spiritual



GEORGE III. WAX RELIEF



CAMEOS BY FLAXMAN

influence. Uncouth to barbarism both horse and rider breathe the primeval force that scorns modern civilisation. There exists a strong similarity in the work of the English sculptor and the Russian, though developed on different lines according to inherited tendencies, and the untimely death of Good was one of those perversities of Fate which will be always deplored by those who are familiar with his work.

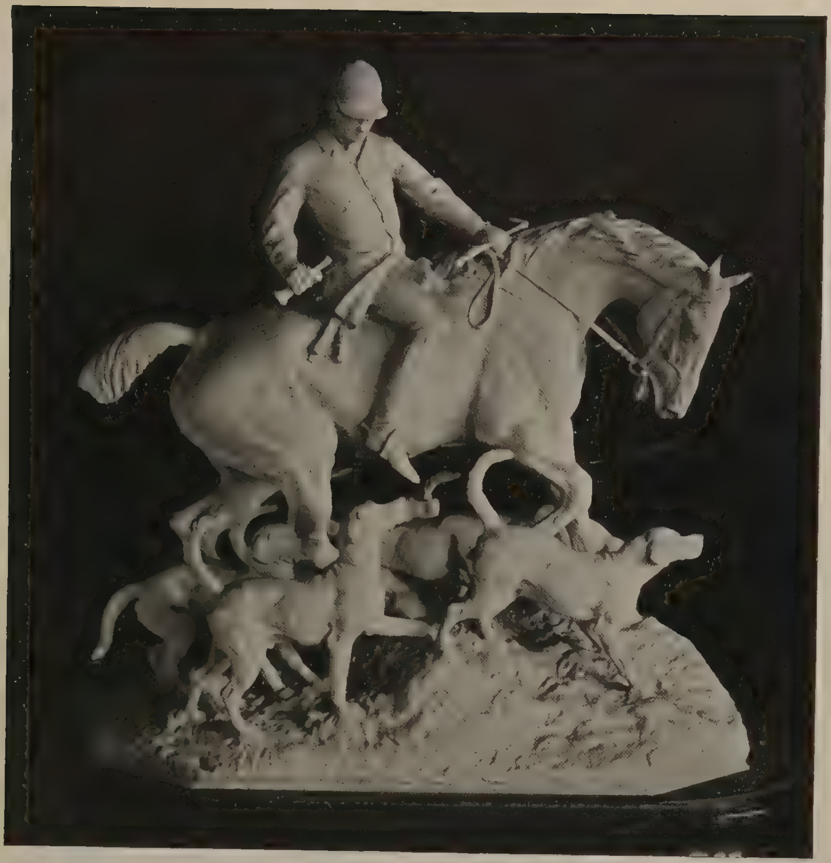
To racing men a collection of liveliest interest is the one of small bronze figures and groups of celebrated race-horses, taken from the lids of sporting cups, and many of them modelled after drawings by George Stubbs, R.A. They are mounted on small ebony stands, and bear shields with biographical descriptions engraved on them. Near them in framed cases are two unique sets of old silver sporting buttons. Those worn by the members of the Worms Head Otter Hunt, 1794, are engraved with a ship and the rock from which the Hunt took its name, and which is situated south of Rhossili Bay, in the Bristol Channel, about twenty miles west of Swansea.

Of greater artistic value is the set engraved by Scott, after designs by Abraham Cooper, which formed part of a collection belonging to the famous sporting bookseller, J. Gosden, from whose descendants Sir Walter Gilbey purchased them. Each button bears the figure of a bird or animal beautifully modelled in relief. (At a show of sporting curios held some years ago in the Grosvenor Gallery these buttons were exhibited, and excited the interest of the Prince of Wales—our present King—who subsequently had them copied, and with Sir Walter Gilbey's permission the work was entrusted to Elkington & Co.)

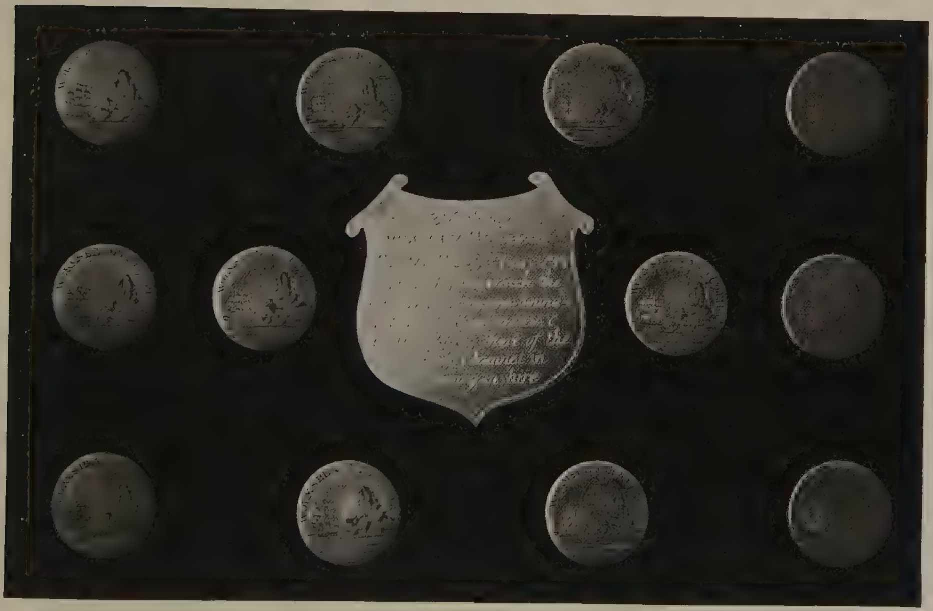
The career of Abraham Cooper belongs to those which upset the theories of educational benefit, for art-training he had none. Born in 1787, the son of a tobacconist who failed in his business, he was early thrown on his own resources, and found employment as a super at Astley's Theatre. All his leisure time was devoted to following the bent of his inclination—the drawing of horses and dogs from life. A particularly successful drawing of a horse belonging to Sir Henry Meux attracted the notice of that gentleman, who purchased it, and became forthwith a patron of the youthful artist.

WATER-COLOUR DRAWING BY COOPER HENDERSON

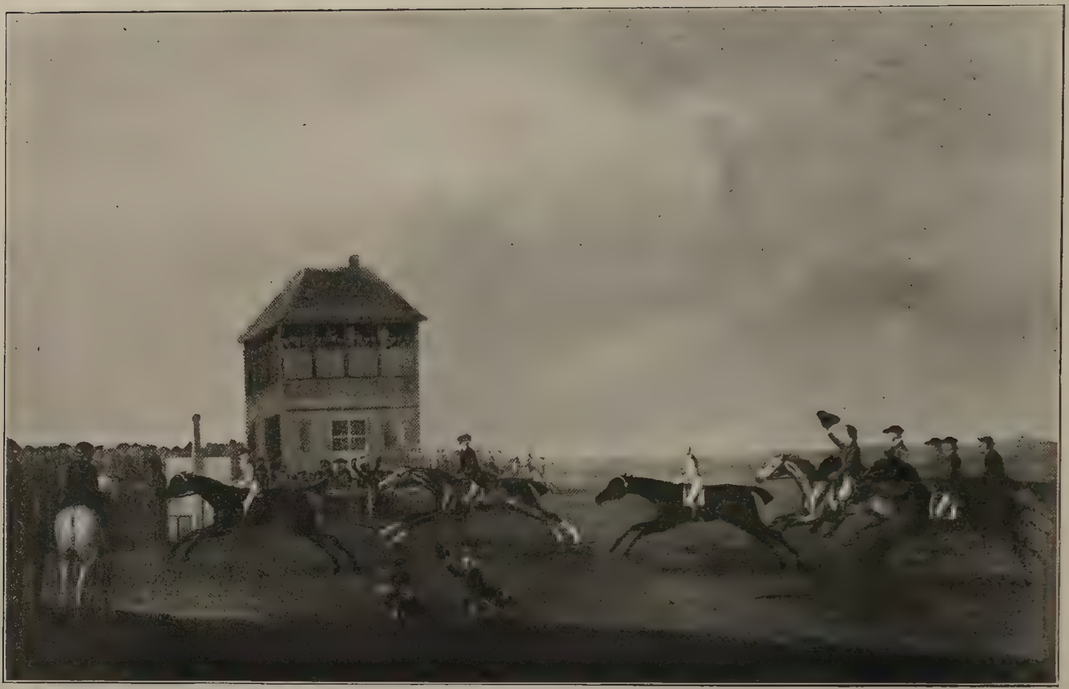
Thus was Cooper's fortune made, for he soon afterwards received commissions to paint racehorses for the Dukes of Grafton, Bedford, and Marlborough, and in 1816 he was awarded a premium of 150 guineas by the British Institute for his picture of the Battle of Waterloo. Engravings of many of his works are to be found in the numbers of the *Sporting Magazine*, and amongst the best known of his pictures are *Battle of Marston Moor*, *Grey Horse at Stable Door*, *Donkey and Spaniel* (South Kensington Museum), *Hawking in the Old Times*, *Battle of Bosworth*, and *Bothwell's seizure of Mary Queen of Scots.* He was elected a royal academician in 1819, which honour



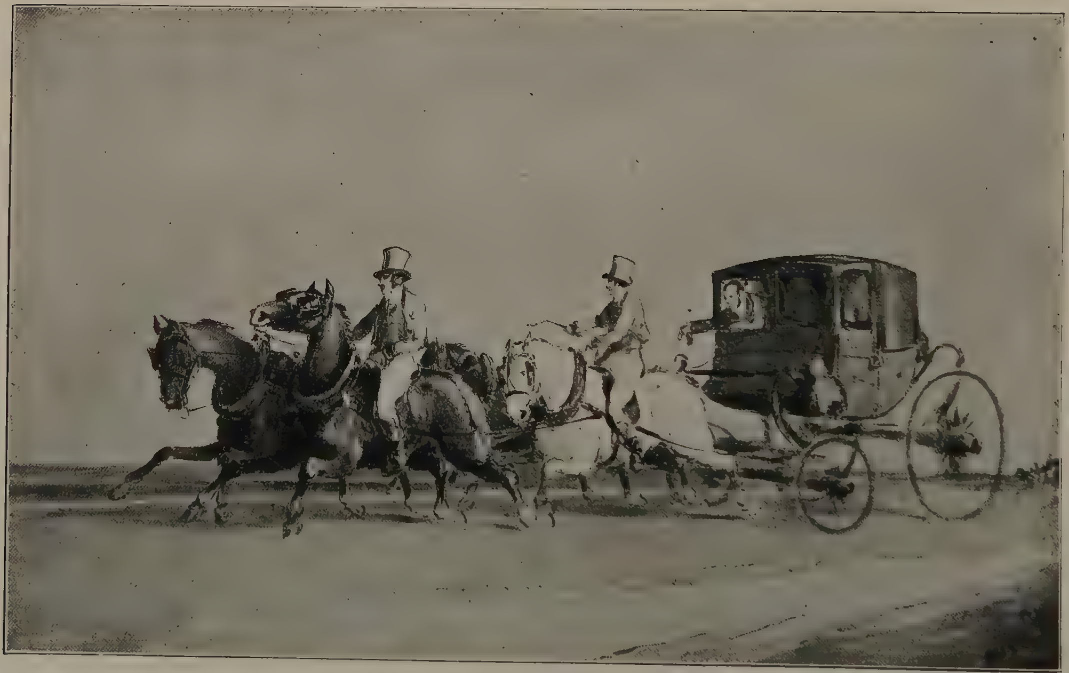
"BREAKING COVER" PLASTER GROUP BY GOOD



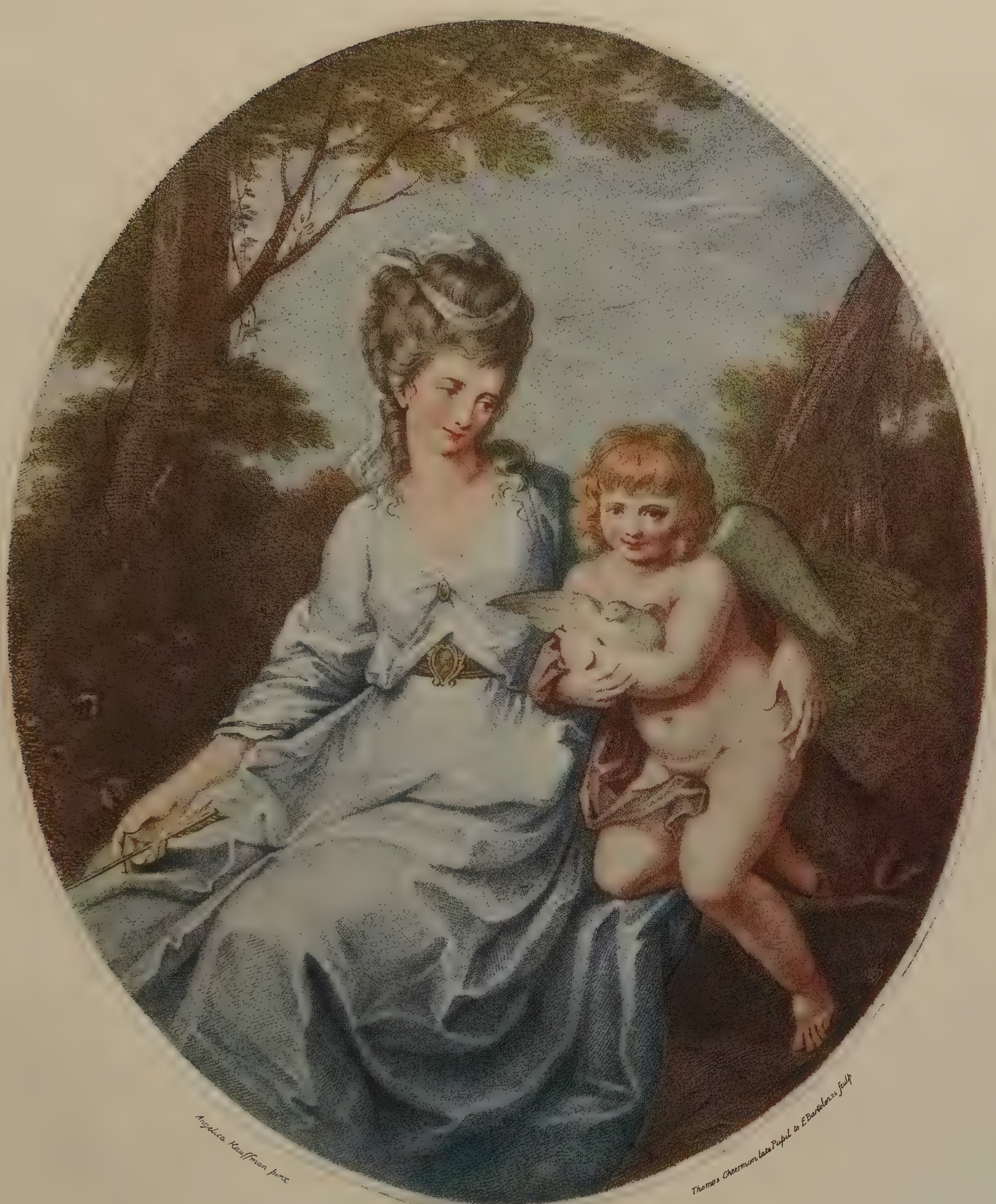
SET OF OLD SILVER SPORTING BUTTONS
WORN BY THE MEMBERS OF THE WORMS HEAD HUNT



OIL PAINTING BY FRANCIS SARTORIUS



WATER-COLOUR DRAWING BY COOPER HENDERSON



Angelica Kauffman pinx

Thomas Cheesman late Pupil to F. Bartolozzi sculp

The Right Hon^{ble}. the Marchioneſs of Townshend.

To whom this Plate is respectfully Inscribed by her Ladyships moſt obed^{t}. humble Serv^{t}.

Peter Borgnis

Pub^{d} May 16. 1792. by P. Borgnis No. 40. Oxford Street

he resigned in 1862, six years previous to his death. His work at its best is remarkable for truth and vigour, and embraces every phase of field sport.

A very curious and rare print which hangs over the mantelpiece in Sir Walter Gilbey's study is by Turner after the picture painted by Richard Barrett Davis of *George III. leaving Windsor Castle*, 1806. Davis was a pupil of Evans and Beechy, and first exhibited at the Royal Academy in 1802. The following are his best known works: *Mares and Foals from the Royal Stud*, 1806; *Going to Market*, 1814; *Horse Fair*, 1821; and *Travellers attacked by Wolves*, 1831. In the same year he was appointed animal painter to William IV. The composition of his subjects is invariably good, but at times the drawing is curiously stilted, and reminiscent of the work of the earlier Flemish school.

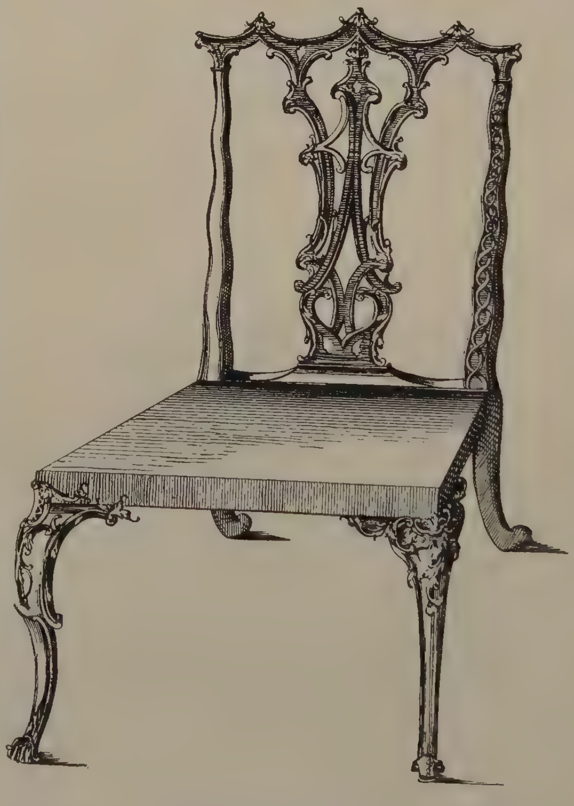
In the Cambridge House collection are three most interesting pictures by George Stubbs, *Molly Longlegs*, the peculiarity of whose history consists in her being first used for breeding purposes before starting on her successful racing career, thus reversing the usual order of things; *Gimcrack*, the famous racehorse, from which the Gimcrack Club derives its name; and a portrait of the first zebra brought to England, and presented to Princess Charlotte of Wales. Another picture of peculiar interest to racing men is *The Race over the Beacon Course*, by Stubbs's contemporary, Francis Sartorius. This race was run on the 20th April, 1767; the stakes, 500 guineas; and even weights, 8 stone 7 lbs. The four horses entered were Lord Bolingbroke's "Turf," Lord Rockingham's "Melton," Sir J. Moore's "King Herod," and Mr. Shafto's "Askman," four of the best horses on the turf. The order in which they were placed at the finish was as follows: Melton, 1; King Herod, 2; Turf, 3; Askman, 4, thus proving the superiority of Melton over his rivals. Space forbids us making more than brief mention of the following pictures, which are each in their way admirable works of art: *The Sportsman Marshall*, by Luke Clennel, who was destined to pay so dearly for worldly success, ending his days in a mad-house; *A French Pointer*, by L. Jadin, the celebrated French painter of hunting subjects and still life, and friend of the elder Dumas, who immortalized their friendship in *Capitaine Pamphile*; a portrait of *Lord Rivers coursing*, by the Swiss painter Agasse, exhibited at the Royal Academy, 1819; and scenes from *Gulliver's Travels*, by Sawrey Gilpin, the inimitable humorist.

In one of the bedrooms upstairs hangs a unique set of water-colour drawings of coaching subjects from the spirited and facile brush of Cooper Henderson, who was one of the most brilliant exponents of what has come to be regarded as a national art. The passage which leads to Sir Walter Gilbey's rooms is literally lined with old and valuable prints, all of them equestrian portraits of royal personages and other celebrities. When dealing with a collection of the nature and dimensions of that of Cambridge House it appears impossible to give much more than a bird's eye impression, if one would not fill a volume with what is practically an illustrated record of British art of the eighteenth and early nineteenth centuries.

THOMAS CHIPPENDALE
BY R. S. CLOUSTON
PART V.

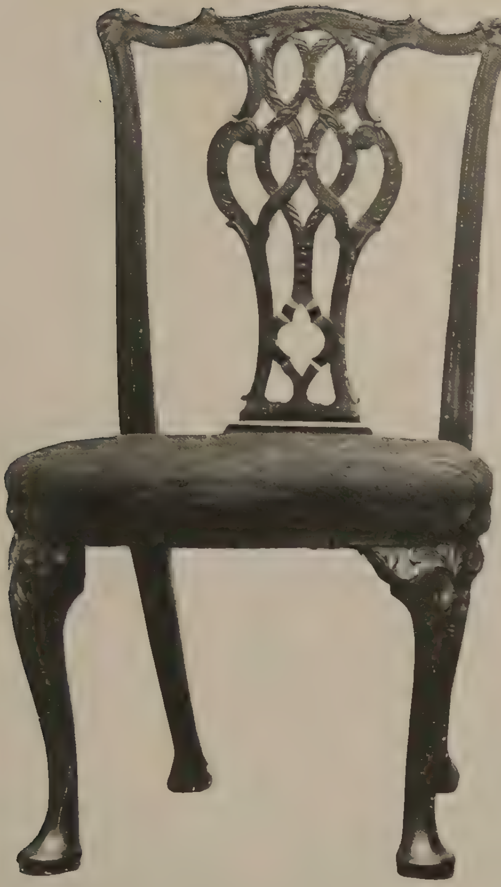
In speaking of Chippendale's work it must always be remembered that the *Director* is only a small part of it, and that part at the end of a long life. Some of his earlier designs were very possibly inserted where they were not manifestly at variance with the received taste of the day, but these are few in number. The chair with the uprights of the back waved, which is taken from the first edition of the *Director*, is probably one of these, as it is afterwards omitted. It is not by any means a beautiful design, but it is questionable if this was the true reason of his abandoning it. It is more likely that it was thrown out because of its antiquated style, for many articles quite as bad are preserved in the succeeding editions.

On the question of the date of particular examples of Chippendale there is but little real evidence to go upon. It is evidently out of the question that all the designs in the first edition of the *Director* were made and engraved as dated. One hundred and sixty plates, folio size, could not then, as now, be produced in a few weeks, nor is it likely that Chippendale should suddenly have made up his mind to this enormous expenditure. He had a subscription list certainly, but even a subscription list takes time, and is not likely to be filled up as fully as his was, unless there had been a considerable amount of completed work to show as specimens. Taking all considerations into account, I do not think that 1745 would be too early a date to fix for the inception of the work. French books on furniture were then ancient history; English books on architecture had included furniture; and the idea of a book on English furniture was evidently in the air, for about this time Copland, who has no great claim to originality, or, as far as one can judge, to energy, must have been beginning the preparation of his first few scattered plates, and it would be curious if the master-mind of the time had been behind instead of in front of him. Several of the designs were very possibly considerably older, as he would naturally turn over, as Lock did, the rough drawings made for the guidance of his workmen to the engravers. If we allow merely another five years for what had gone completely out of fashion, this gives us 1740 as a probable date, prior to which we should place designs distinctly at variance with the spirit of the *Director*.



CHAIR FROM THE FIRST EDITION OF THE *DIRECTOR*

In writing on the question of dates, I am fully aware of the fact that I am on very dangerous ground,



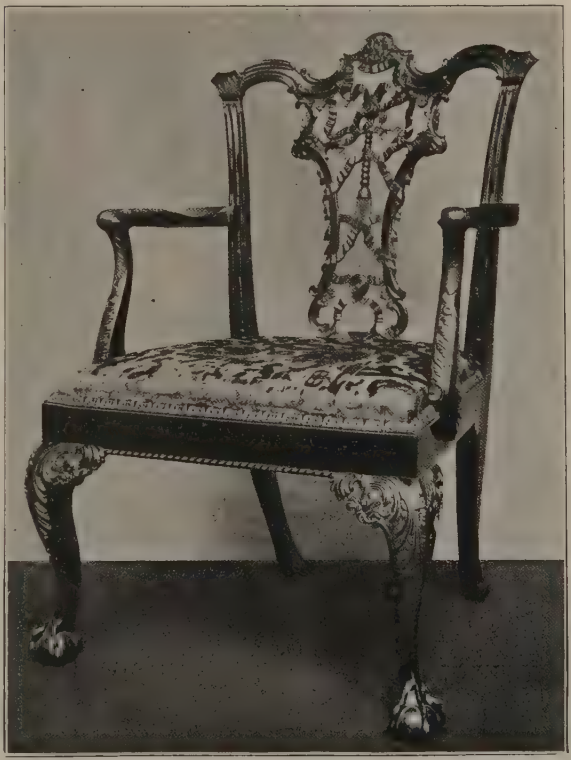
CHAIR SAID TO HAVE BEEN CARVED BY
THOMAS CHIPPENDALE, SOUTH KENSINGTON MUSEUM

but it is obvious that somebody, whether right or wrong, must make a beginning. It is more than merely unfortunate that the dates given for the early specimens at South Kensington are so wide of the mark. The fact is that, when most of these were acquired, very little was known, and less cared, about Thomas Chippendale or his work. This is easily seen by a cursory glance at what little there is, in which little there is not even one first-rate example. Italian and other foreign work was eagerly sought for, and Chippendale relegated to the background. It is a thousand pities that, when a really fine chair might have been bought for ten pounds or less, no truly typical work of the most typical English workman was added. The dates, too, were affixed by an expert in foreign work, who seems simply to have taken the publication of the *Director* as Chippendale's date, and "latter half of the eighteenth century" is put on all.

I illustrate a chair, said to have been carved by Chippendale's own hand, as an example, which, except for the back, is typically Queen Anne in design. Supposing that there is authority for attributing this chair to Chippendale himself, it would be difficult to believe in a later date than 1720. I make no apology, therefore, for rushing in where others have feared to tread, nor do I by any means claim infallibility. If my dates should be approximately right, so much the better; and if they are proved to be wrong, I shall at least have added to the knowledge of the subject by setting the stone rolling.

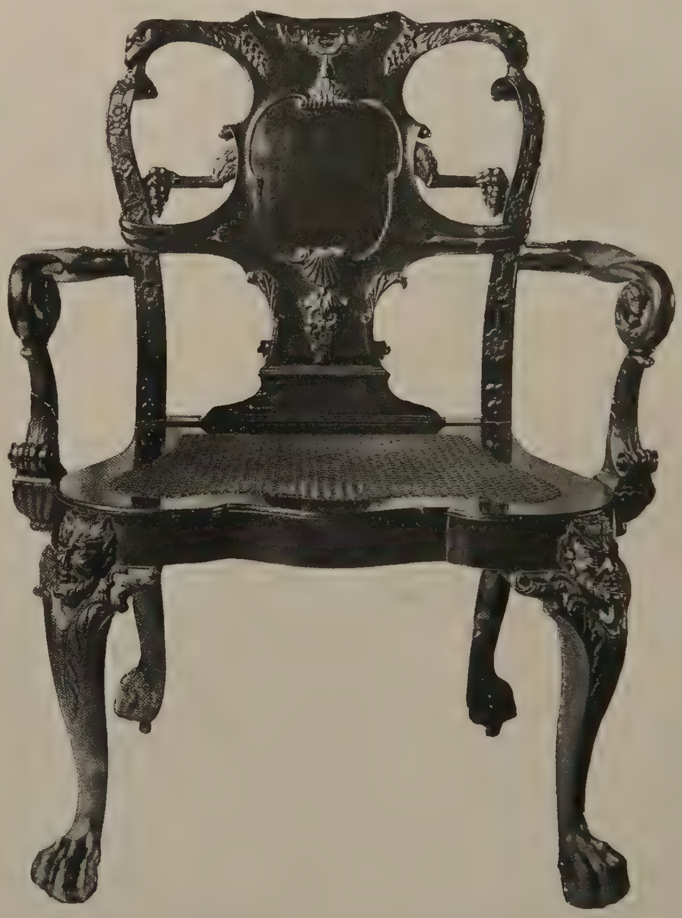
It is a remarkable fact that America should have given us the first really reliable early date of the Chippendale period. In *The Furniture of our Ancestors*, an illustration of a mahogany chair is given, which was brought over from England in 1727. The author points this out as a date for the use of mahogany, but it is more than that. Without seeing the chair itself, it would be hazardous to call it by Thomas Chippendale, yet it is so thoroughly in accordance with his style that there is a great probability of its being so. The back, it will be remarked, might easily be mistaken for the time of the *Director*, and it is chiefly the shape of the legs and the claw and ball feet which necessitate an earlier date. I am indebted to the publisher, Mr. Batsford, for leave to reproduce this exceedingly interesting example.

What is perhaps a still more instructive specimen is the Chippendale arm-chair in the Soane Museum,



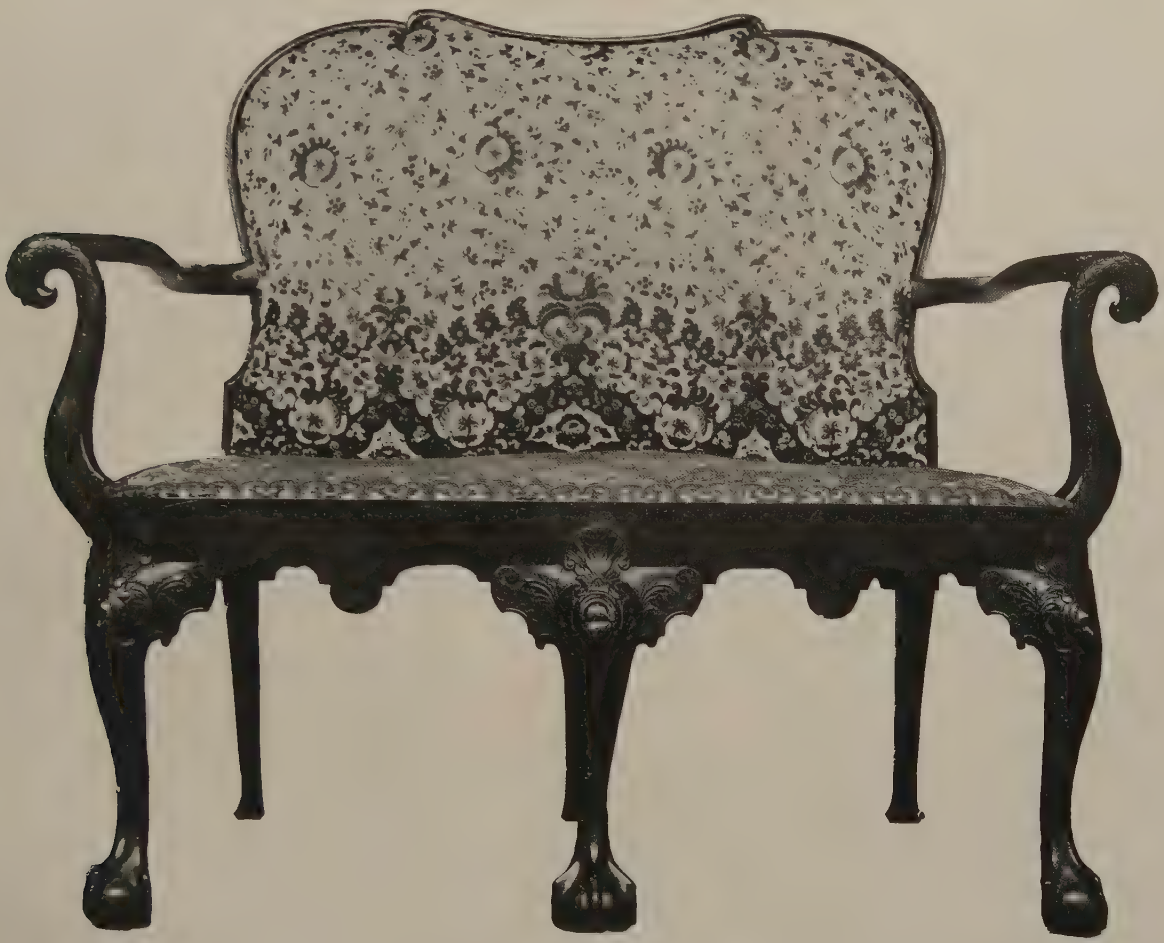
EARLY RIBBON-BACK CHAIR, ABOUT 1735
SHOWING HEAVY CABRIOLE LEG AND CLAW AND BALL FOOT

not because of the date, which is unfortunately lost, but on account of its being the veritable work of Thomas Chippendale, his receipt for payment of the piece having been at one time in the Museum. In many ways this is curiously unlike any other piece of his reputed work I have seen, but it is strongly suggestive of the Queen Anne period. We have the shell, the solid splat, running at its ends into a rounded scroll, which is repeated in the sides and the front of the arms, and the heavy Dutch cabriole leg, ending with the claw and ball foot. At the top corners of the back are two eagles' heads, from the open mouths of which the side supports proceed. These are repeated in the inner turn of the arms, and the curved shape of the neck has been made clever, though somewhat naturalistic use of, by substituting, for the supporting of a scroll, the action of preening a feather. There are two junctions between the splat and the sides of the back, the one by an eagle's foot holding a scroll, the other by a ribbon-like turn of the wood crossing over the front of the side rail just above the insertion of the arms. These, together, make the least convincing part of the design, disturbing it in a way of which Chippendale, even in his early middle period, would have been incapable. The human faces in the top of the cabriole leg I do not remember having seen before in his work. The eagle's neck feathers on the top rail gradually change into the acanthus, but the ornament proceeding from them must not be mistaken for the "wheat-ear" (which probably dates from about 1770), being intended for some kind of fruit, the nature of which, as also of the flowers on the side-rails of the back, I am not botanist enough to determine. The chair is beautifully carved, and is most solidly put together, but with all its solidity it has met with considerable damage at some very distant period. The right arm is broken, and the back legs must have been irretrievably destroyed, as the present ones have evidently been added. They are skilfully let into the structure, but the pattern in the cabriole does not tally with the rest of the design. The claw and ball is of a distinctly later period, and there is an indentation running round the leg some inches above it (scarcely showing in the reproduction) which practically proves them not to be by the same hand. The sphere is also not complete, which would seem to point to the latest years in which the design was used; yet it may also be accounted for on the supposition that these legs were originally longer, but cut down to suit their present position. Another peculiarity of this chair is its "shaped" front, which, probably from its discomfort, was afterwards abandoned by Chippendale. Taking all these things into consideration, it would seem that this chair was made in a transition period between Queen Anne and "Chippendale" proper, and, despite the candle-box story (in which I am no great believer), I would rather place it before than after 1720. It is only fair to state that in a piece of French carved wood-work in South Kensington Museum, there is almost the identical design of the eagle's head. This is ticketed "later eighteenth century"; but if the date given be right, the design must have lasted longer in France, or have been taken from England, as in this country the few specimens I have seen it in have always been



CHIPPENDALE ARM-CHAIR, IN THE SOANE MUSEUM of typically early shape with heavy cabriole sweep and claw and ball feet, making another of the difficulties one has to contend with in dating designs.

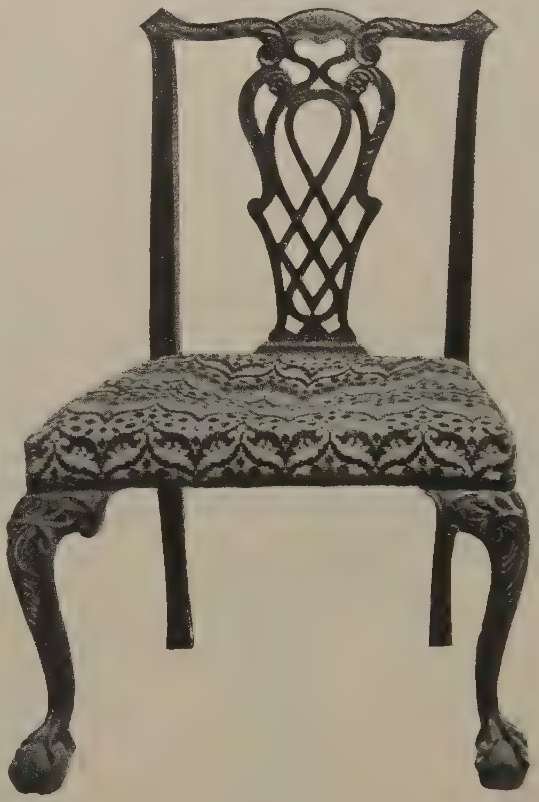
But what is perhaps the very greatest difficulty of all, both as regards dates and fixing on the actual workman, is the fact that the cabinet-makers of the period did not want, and did not claim protection for their designs. Chippendale was by no means alone in giving instructions to workmen when copying his drawings, and as there were at the time a host of capable cabinet-makers, there is no doubt that the leave thus granted was widely used. A skilled carver who had no talent for original work, would naturally fall back upon old engravings or old models. As many of these were in provincial towns, to which London fashions came more slowly than they do to-day, it is evident that the actual making of a piece of furniture might easily be separated from that of the design by ten or twenty years, or even more. These designs were sometimes used exactly as they stood in the original model, but they were probably just as often altered in detail to modernise or simply to change them. It is probable, too, that though, in the books published by the best makers, the designs are practically limited to what was the height of the reigning fashion, there was an actual output from their shops of much older shapes, to suit the individual taste of customers or to combine better with furniture already in the room, just as our best firms to-day will make a Chippendale, Hepplewhite, or Sheraton article to order. A very striking instance of this has been kindly furnished me by Mr. W. Powell Breach, who writes that he has in his possession a set of chairs identical with that reproduced on the top left-hand corner of page 176, vol. vi., except that, on his, there is an added wheat-ear pattern. These chairs are of very exceptional interest, as they are not only signed, which is rare, but *dated*, which, if not unique, is still rarer. The signature is, unfortunately, in initials, and the first might either stand for H or



SETTEE OF VENEERED WALNUT, WITH EAGLE'S HEAD AND FEATHERS, SOUTH KENSINGTON MUSEUM

T C; if the latter, the letters have been connected by a stroke, which is possible, but perhaps not likely. The full signature reads "H" (or T C) "and T F, 1794," being either those of the original designer and the actual maker, or of the maker and his workman. The first signature would seem to point to either Hepplewhite or Thomas Chippendale, junior. Thus we have chairs made in the closing years of the eighteenth century, the general proportions and construction of which are evidently based on work of at least fifty years before. The differentiation of the wheat-ear would of itself argue a date subsequent to 1770, but I confess I should have been wrong by at least a decade had I attempted to fix the exact year. If, therefore, with a host of books published every few years, it is possible to be so far out in a date, in the later half of the eighteenth century, how much greater is the difficulty when, instead of published designs, we have only the evolution of a style to guide us?

Such of my readers as have done me the honour to give me their attention will doubtless be aware of the discrepancy between my present remarks and the dates affixed to the pieces illustrated in some of the earlier articles. These were reproductions from a collection exhibited at Bethnal Green, and were chosen to give a general idea of the range of style. Through an oversight the catalogue dates were inserted, and, as I was not in England at the time, the mistake was discovered too late for rectification. The settee on page 175, vol. vi., for instance, is, if my view of the question be correct, a very typical example of the early transition stage, *i.e.*, before 1720. It is Queen Anne almost entirely in detail, and it is the bolder and simpler treatment of line which proclaims the hand of Thomas Chippendale. Curiously enough, in another part of the same number there is a Queen Anne settee, and the two form an admirable object lesson on Chippendale's genius as an adapter. The Queen Anne specimen has its chief curves either too marked, or at the wrong place. The legs suggest a broken-kneed cab-horse, while the too pronounced circular treatment of the backs, while it adds no beauty, gives a look of weakness. In Chippendale's settee the lines are altered by very little, but it is just the little that was needed. It is as if a student had made a drawing which his master, with a few quick touches, turned into a work of art while preserving what was good of the original *motif*.



CHAIR BROUGHT FROM ENGLAND TO AMERICA IN 1727
(*From "The Furniture of our Ancestors"*)

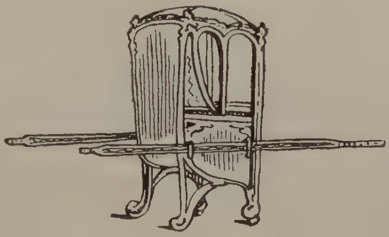
The Louis Quatorze style had little vogue in England, at least as regards its most typical forms. Nobody seems to have attempted to follow Boule, and such specimens as exist were imported. The reigning influence of later seventeenth or early eighteenth century work in England was almost exclusively Dutch. The same style is found in Spanish furniture of the period probably from the old connection between that country and the Netherlands, and some of the pieces I have seen bear a strong resemblance to our Queen Anne. That Chippendale was indebted to the Dutch, not directly, but through its Anglicised form, is abundantly evident, but it is open to doubt, as far as his chairs are concerned, if, with the exception of his "French chairs" and the ribbon back, he had not quite as much to do with the evolution to lightness as the Gallic designers. To say that he was not influenced by them would not only be untrue, it would be a libel on Chippendale, whose strong point was his immense receptivity, but there was probably action and re-action, and, to say the least, it would not be complimentary to French furniture artists if, with their increased knowledge of English arts and crafts, they had remained blind to the work of such a man. Many of his pieces are, of course, adaptations, and sometimes almost deliberate copies of the French, but he never quite forsook his first love, and even in his latest work there is more than a mere trace left of the Queen Anne period. The claw and ball foot he relinquished entirely—probably between 1735 and 1740—as it did not lend itself to lightness in the rest of the design, while other characteristics, such as marqueterie, only occur in the very early specimens, and even in them there is so little that his abandonment of it is simply emphasized. A single line of inlay or a scattered ornament or two in some of his larger early pieces is all the recognition he can be said to have given to one of the chief fashions of his younger days.

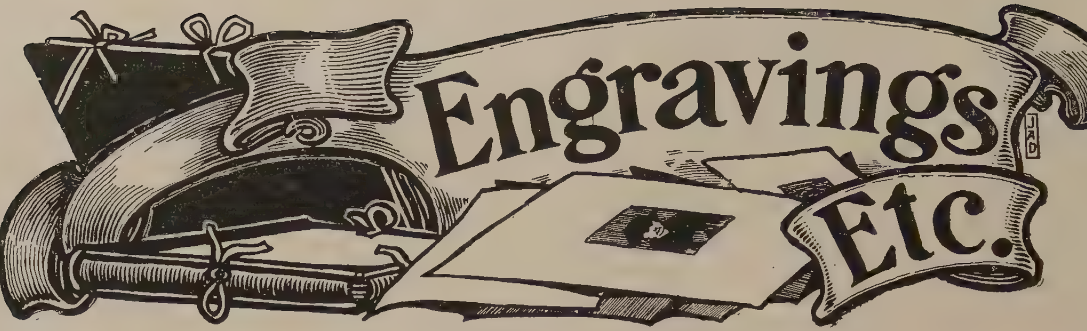
Roughly speaking, then, it would seem to be fairly accurate to divide Chippendale's work into three periods: the early, or transition period, from about 1715 (when it is supposed he began) to 1725; the middle period, which is, perhaps, the most typically "Chippendale," from 1725 to 1740; and the third, the period of the *Director*, from 1740 onwards. Anything in which Queen Anne influence is peculiarly strongly marked, as inlay, the turned scroll, etc., may reasonably be assigned to the first of these, the heavier, with strongly marked "Chippendale" characteristics, to the second, while we have the *Director* itself as a guide to the work executed in the third.

His ribbon back chairs, which have met with such abuse, but which are now so highly prized, began probably in the later second period, somewhere between 1730 and 1735, for the earliest specimens have claw and ball feet; later we find them with the sweep of the cabriole leg still more simplified and greatly lightened in make, which, fine as the others are, seems more consistent with the delicacy—one might almost say effeminacy—of the central idea. It is also purer from the point of view of design, for the "fluttering ribbon" was admittedly of French origin, and could scarcely be expected to consort perfectly with the heavy Dutch cabriole. In its proper place this leg is quite admirable, but for other purposes there is a show of too much actual strength. On seeing a ribbon back chair one instinctively thinks of the ladies of the period with their fans, powdered hair and patches, and it is a little out of place to add a leg to it which would bear the strain of a Daniel Lambert, or, in a moment of sudden bodily danger, form a most serviceable club.

As I propose to show in a future article, there was a distinct evolution in Chippendale's work between 1754, when he published the first edition of the *Director*, and 1762, when the third appeared. Some designs, such as the chair with a waved back, were left out, and many more added, but one of the chief points in which there is no change is his ribbon-back chairs. This was certainly not because they did not suit the taste of his customers, for he tells us in the third edition that "several sets have been sold." He does not, as has already been mentioned, give them the somewhat conceited praise he bestows on them in the first edition, but he keeps them without addition or subtraction, plainly showing that he did not consider himself capable of improving on his former designs, and thereby putting them in a category by themselves as his best work.

In spite of everything that has been said against them, some part of which seems to me to be sound argument, I cannot help agreeing with him. It is wrong, very possibly—perhaps even ridiculous—to suggest that wood can be tied into knots, but, after all, that depends on *how* it is suggested. Treatment is everything, and it can surely be no more wrong for ribbon to give the idea for a chair back than it is to have the ubiquitous acanthus growing along the top rail of your chair, or to be supported as you sit by a dragon holding a pearl. I cannot help thinking that the adverse criticisms they have called forth are due to the fact that these writers have looked at the illustrations rather than at the actual pieces. The engraver has gone out of his way to make the ribbon "flutter" realistically, while Chippendale's carving of them, like his acanthus, merely suggests the source from which the idea is taken, and does not convey to the mind any feeling of thinness or fragility.





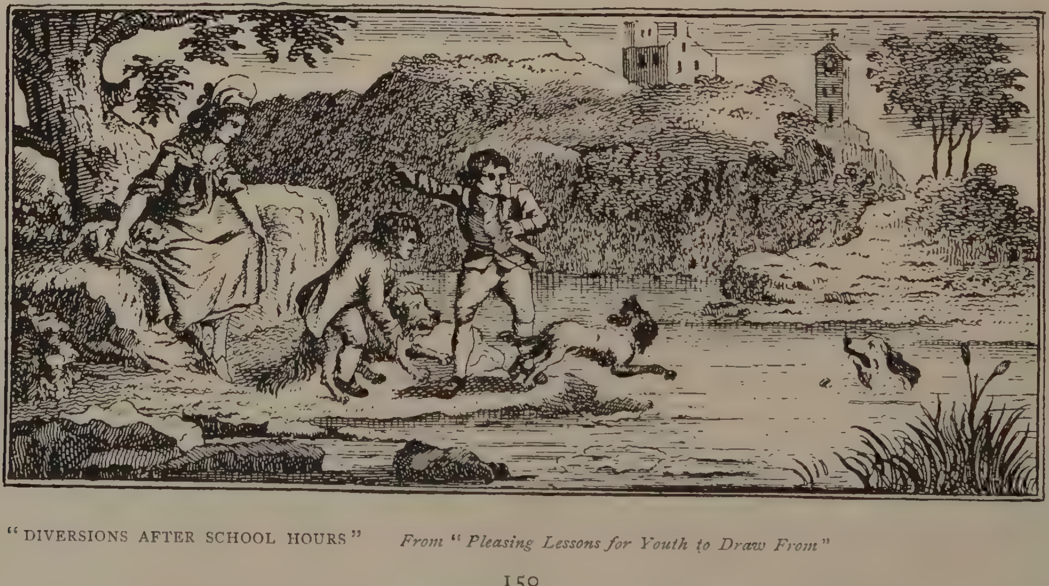
ART FOR SCHOOLS IN THE REIGN OF GEORGE III.

BY CAMPBELL DODGSON

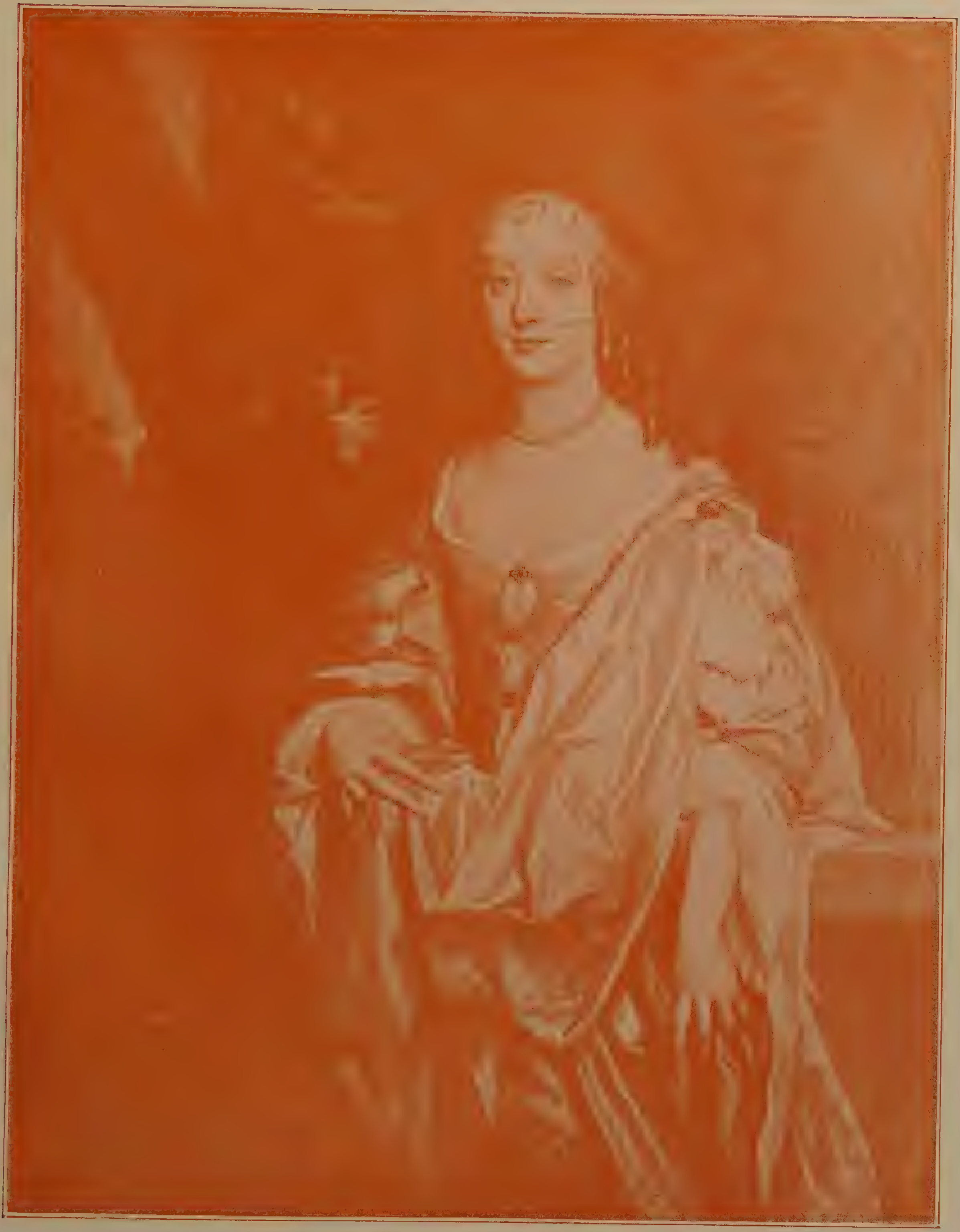
THE purpose of this article is to call attention to certain engravings, forming a little class of their own, which seem to have escaped the notice of collectors, though they may, perhaps, be known to careful students of eighteenth century manners. They illustrate one of the humbler uses to which the art of engraving was put in the later Georgian days, and it cannot be claimed for them that they possess any intrinsic value or interest. They are amusing and instructive, nevertheless, as records of the pious, goody-goody kind of education which our great-grandparents underwent, and of the notions which that generation held on the subject of "art for schools."

The kind of sheet that these engravings adorn may be described as a masculine equivalent for the young lady's sampler. It was evidently the custom for good little boys to receive these engraved sheets at the holiday seasons of Whitsuntide and Christmas, and to use the blank space in the middle as an arena in which to display their skill in penmanship for their own edification and the gladdening of the parental heart. The regular plan for disposing of the space was to devote the first third to Christian poetry, the second to the most edifying specimens of ancient Pagan sentiment, and the third to some effusion, perhaps original, perhaps inspired by the writing-master, with a certain bearing on topics of the day or the aspirations of a right-minded scholar. Some of the compositions, however, are in Latin throughout.

The small collection of specimens of calligraphy which has suggested these remarks is apparently the work of two brothers. John Stainton's career may be traced from Whitsuntide, 1777, to Christmas, 1779, while the name of Nathaniel Stainton appears at Christmas, 1781, and continues till Christmas, 1784. The specimens of their handiwork have been piously kept together for a century and a quarter, though they have undergone a certain amount of



"DIVERSIONS AFTER SCHOOL HOURS" *From "Pleasing Lessons for Youth to Draw From"*



NELL GWYNNE

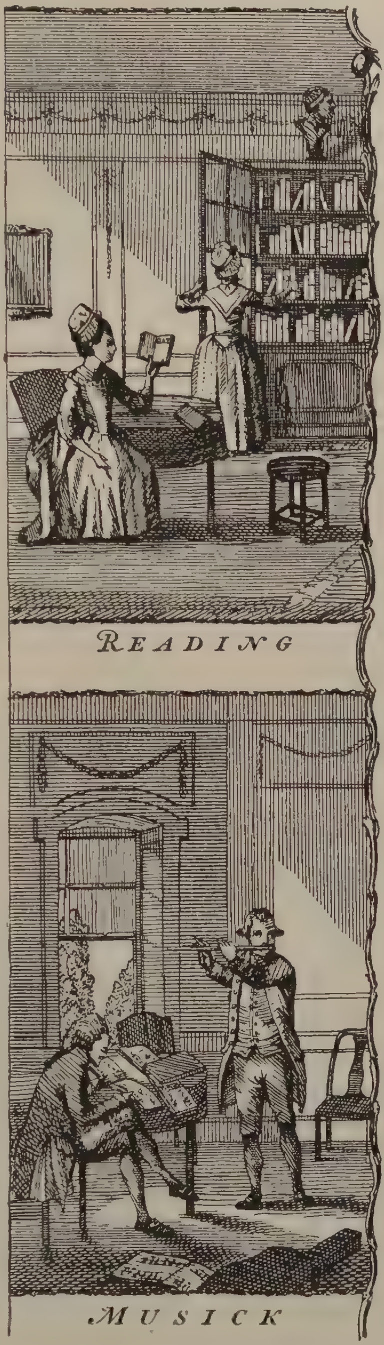
Sir Peter Lely

From the Collection of Earl Spencer at Althorp

rough usage, in addition to the erasure of John's name on the first sheet by a certain Alice, who took possession of his trophy, and the daub of carmine by which either John himself, or more probably a younger brother in the nursery, disfigured the martial subjects that frame in the Christmas exercise of 1778.

The engravings supplied during these seven years were the work of three different firms of engravers. The earliest was published by Robert Sayer. It is not actually dated, but was used in 1777. It is entitled, *The First Principles of Drawing. Landskip; in Five Lessons. Embellished with Penmanship, etc.*," and the engravings are said to be from the designs of Messrs. Champion, Pillement, and Chatelaine. Neither the embellishments nor the verses on this specimen are of much interest. Robert Sayer appears as the partner of J. Bennett on three sheets with military and naval subjects, *The Encampment on Warley Common*, published Nov. 17th, 1778; *Parker's Glory, or the Engagement in the North Seas with the Dutch Fleet*, Oct. 25th, 1781, and *The Engagement between Sir George Bridges Rodney and Comte de Grasse in the West Indies*, April 12th, 1782, which appeared on October 21st in the same year. The two last subjects are clearly intended to stimulate patriotism, and the picture of the battle itself is in each case accompanied by portraits of all the principal officers concerned in it. Nathaniel did not rise to the occasion so well as John, who wrote on the Warley Common encampment:

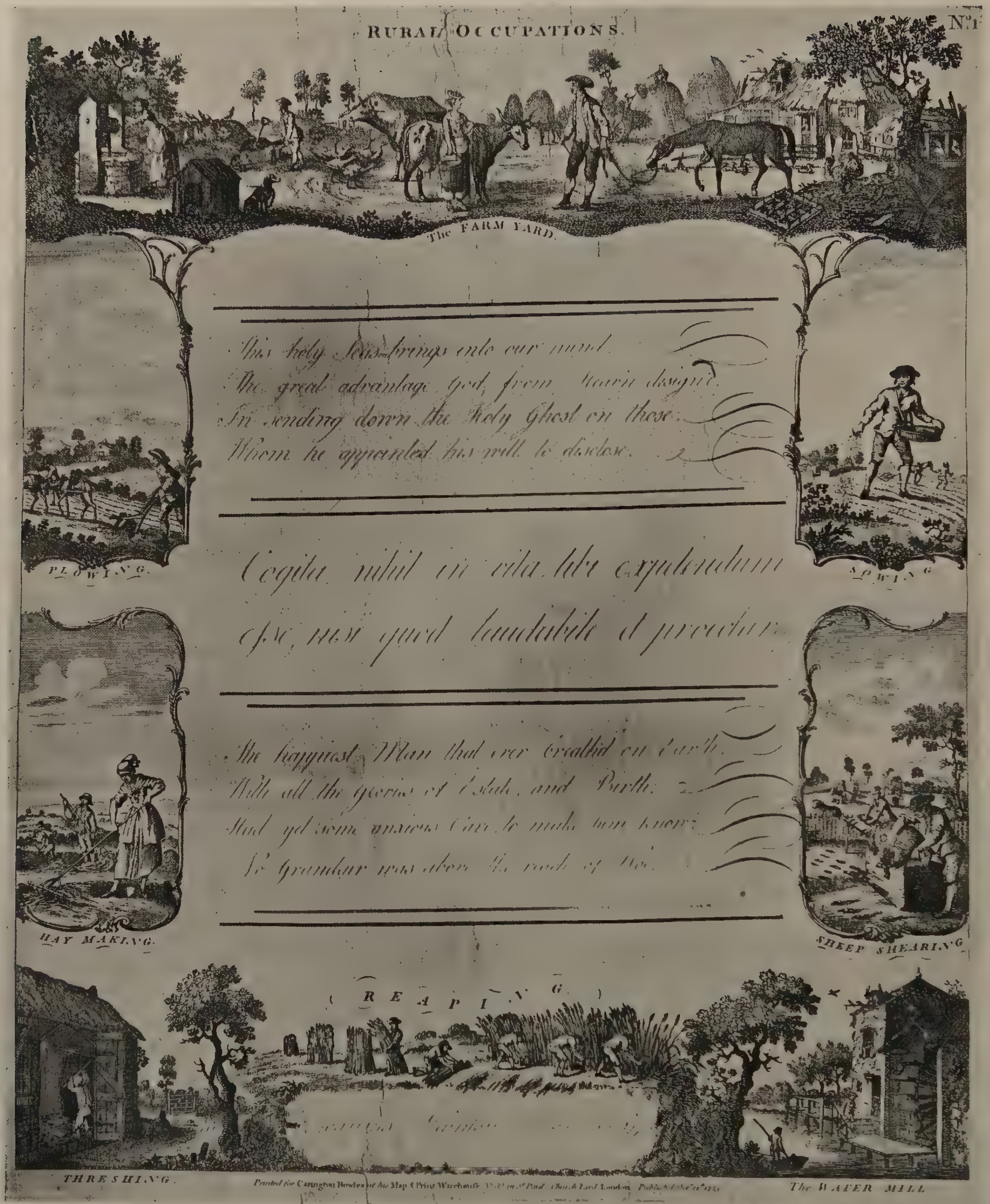
> "Oh may Britannia, from experience wise,
> Strip French ambition of her thin disguise,
> Nor let the arts of this perfidious foe
> Elude the vengeance or escape the blow."



From "Useful and Polite Accomplishments"
Published by Carrington Bowles, 1779

Much more interesting, from an artistic point of view, than Sayer's publications, is the series issued by Carrington Bowles of St. Paul's Churchyard, of which three numbers are preserved in the Stainton set. No. i., entitled, *Rural Occupations*, is reproduced here. The date of publication is Oct. 12th, 1773, though this copy was not used till four years later. The rustic subjects, and especially the four upright panels, in Chippendale frames, at the sides are very pretty specimens of eighteenth century convention and thoroughly English in character. No. xi., *Various Circumstances Relative to Shipping*, with two oblong and four upright engravings of marine subjects, appeared on Lady Day, 1779, and was used at the following Whitsuntide. No. xii., *Useful and Polite Accomplishments*, a more amusing sheet, appeared in August of the same year, and was used at Christmas. Apollo and Pallas, at the top, are conducting a lad and a lass respectively to Fame's Temple, a hideous piece of Georgian garden architecture, with the motto, "To rise be wise." The accomplishments represented are: reading, writing, musick, dancing, geography, and astronomy. The head of a donkey eating thistles, and that of a fool in cap and bells, at the foot of the print, suggest, "The fate of those FOOLS who slight Learning's Rules."

Another plate, from which the address has been cut off, entitled, *Pleasing Lessons for Youth to Draw From*, contains as a head-piece the pretty subject, "Diversions after School Hours," which is reproduced in one of our illustrations. This is probably one of the earliest of the set. The latest, dated Nov. 15th, 1784, was published by J. Russell, engraver, No. 51, Fetter Lane, and was filled by Nathaniel Stainton, with



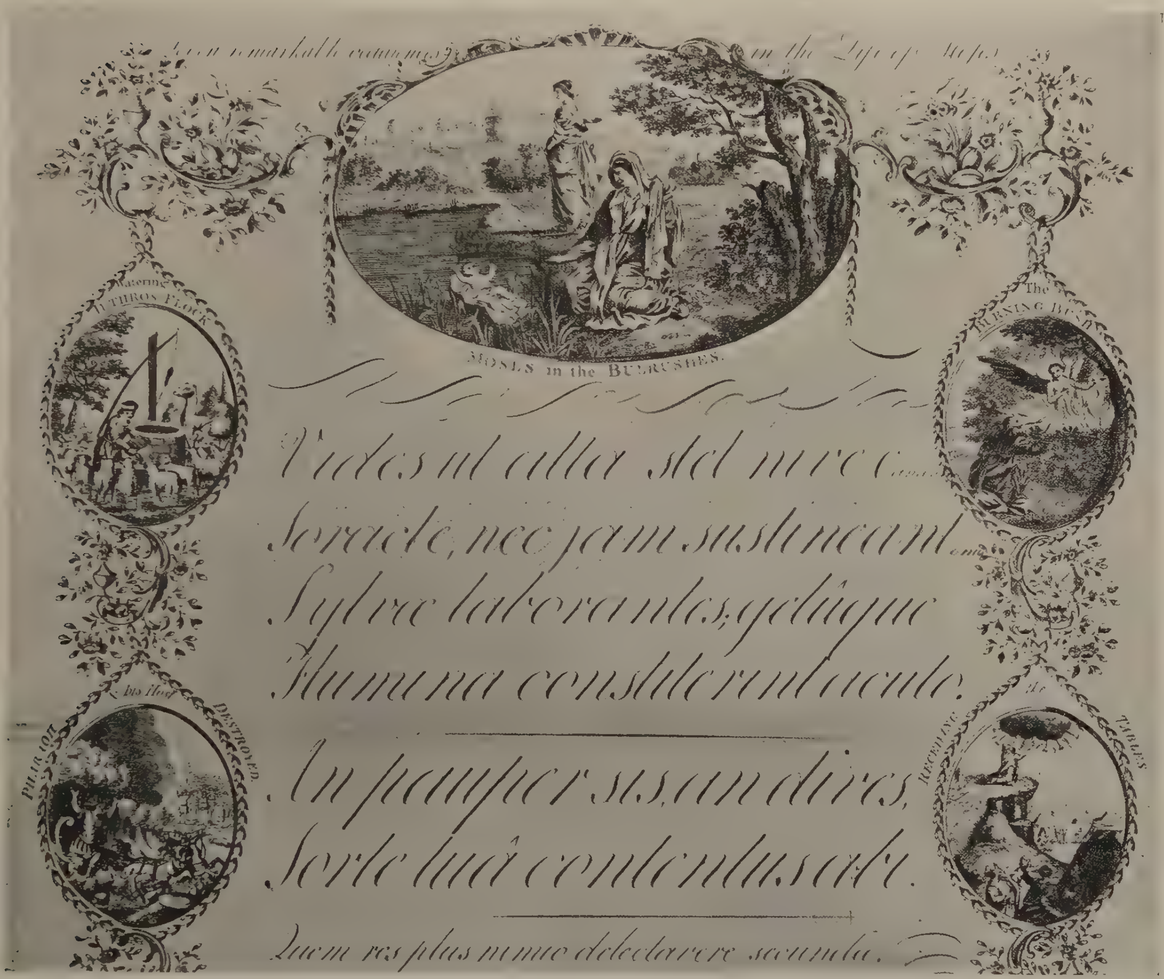
This holy Season brings into our mind,
The great advantage God, from Heav'n design'd.
In sending down the Holy Ghost on those,
Whom he appointed his will to disclose.

Cogita nihil in vita tibi expetendum
esse, nisi quod laudabile et preclarum.

The happiest Man that ever breath'd on Earth,
With all the glories of Estate, and Birth;
Had yet some anxious Care to make him know,
No Grandeur was above the reach of Woe.

"RURAL OCCUPATIONS" *Published by Carrington Bowles, 1773* copy-book mottoes entirely in Latin, at Christmas in that year. This sheet, engraved in a more elaborate style than any of the others, is entitled, *Seven Remarkable Occurrences in the Life of Moses.* The subjects, in seven oval compartments, are connected by graceful sprays of foliage.

It is probable that many other specimens of this kind of didactic art are preserved, unnoticed and unappreciated, it may be, in old scrap-books or in frames on cottage walls. If anyone took the trouble to collect a considerable quantity of them and to ascertain the limits of the period in which they were used, he might provide materials for an interesting chapter in the history of English engraving.



Vides ut alta stet nive candidum
Soracte, nec jam sustineant onus
Sylvæ laborantes, gelûque
Flumina constiterint acuto.

An pauper sis, an dives,
Sorte tuâ contentus abi.

Quem res plus nimio delectavere secundæ.

From "The Life of Moses" *Published by J. Russell, 1784*

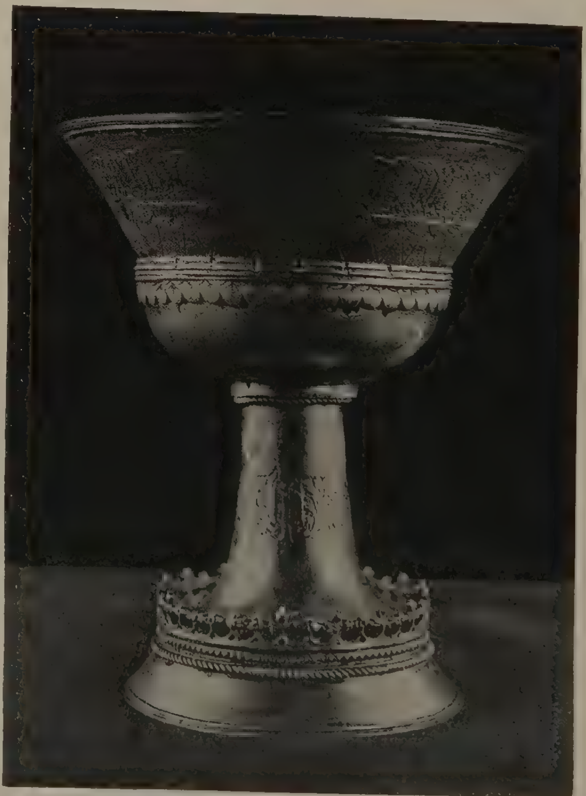
Silver and Plated Ware

PLATE AT THE CAMBRIDGE COLLEGES

No. IV. PEMBROKE COLLEGE

BY H. D. CATLING

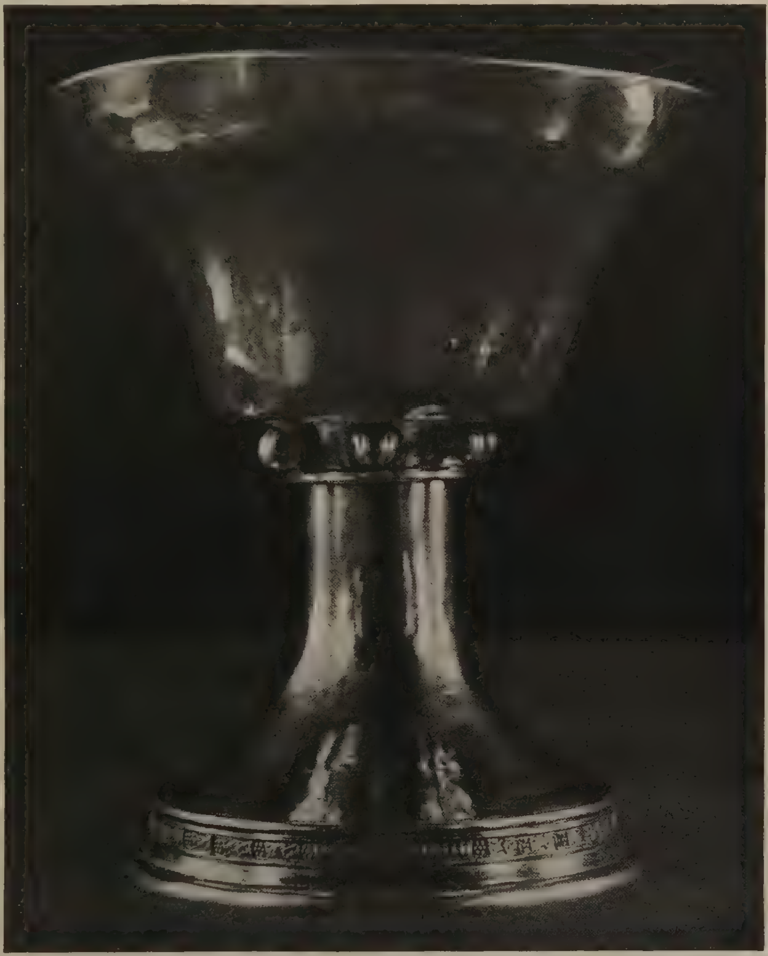
Pembroke College was founded in 1347, under the name of "Mary Valence Hall," by Mary de Saint Paul, third wife of Audomare de Valentia, Earl of Pembroke. Report says she was maid, wife, and widow the same day (her husband being killed at a tilting in honour of the wedding), on which account she gave herself to a religious life, and applied her estate to pious uses. Her memory is perpetuated among the College plate by a silver-gilt standing cup, known as the "Foundress' Cup," though of a date many years subsequent to her death. The piece was originally a mazer, with a bowl of maple wood, but this was broken long since and replaced by the present one. It has an expanded lip, with an unusually deep band, round the outside of which is engraved the following inscription in black letter:— **Sayn · denes · y^t · es · me · dere · for · hes · lof · drenk · and · mak · gud · cher.** The foot is long and spreading, with a beautiful open cresting encircling it just above the base, and from an account in *Publications of the Camb. Antiq. Soc.*, it appears that this base, which was originally removeable at will, was deliberately sawn off about 1844, because it was considered to be of later date than the bowl; but it has since been replaced. Round the stem are engraved in black letter the words, **God · help · at · ned.** and on the sides an M. and a V. (probably intended to designate the original name of the College—Marie Valence), whence arose the error of attributing the piece to the foundress. Within the cup is an open-work boss, rising about an inch, engraved somewhat rudely with a letter M between two sprigs, which were once enamelled. From an inventory of 1491, in the College Register, we learn that the donor was Dr. Richard Sokborn, who was elected Fellow in 1470 and resigned in 1478:—"Item, *una murra argentea cum scriptura circumiente* God help at Ned *et cum coopertorio ligneo pilam argenteam et deauratam in summite habente . . . Ex dono praefati doctoris Sokborn.*" It also appears from this, that the mazer had a wooden cover surmounted by a silver-gilt knob. This is now lost, but was in existence in 1546, as witness the entry:—"Item, *pecia stans cum coopertorio ligneo X* my ladies cup"; of especial interest as showing that the mazer (*murra*) had at this date been converted into a standing cup (*pecia stans*), and also noteworthy as evidence of the antiquity of the "Foundress" legend.



THE FOUNDRESS' CUP

The weight of the piece is 22 oz.; its height 6¾ in., and its diameter at the top, 6 in.

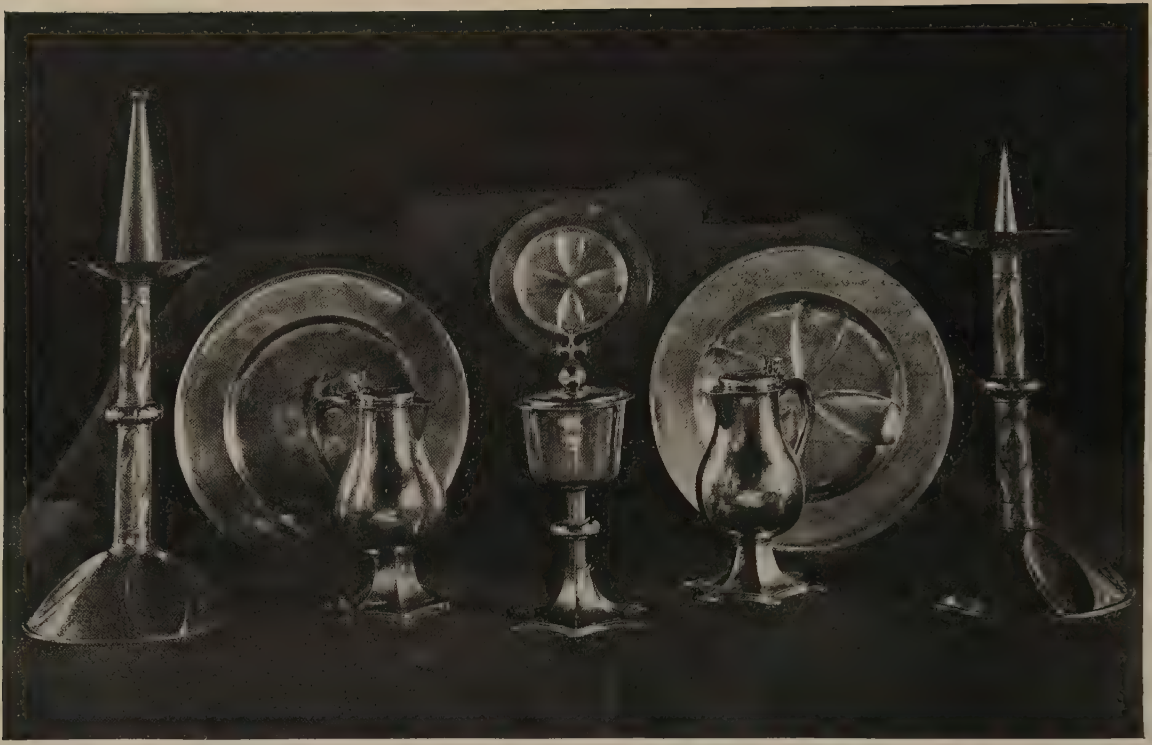
But of even greater interest is the silver-gilt standing cup, known as the "Anathema Cup," which "owes its reputation chiefly to the threatening inscription it bears: **Qui alienaverit anathema sit.** for its fashion is sufficiently simple and somewhat wanting in force and grace." This is the comment of a French writer of repute (quoted by Cripps in *College and Corporation Plate*), who argues from the cup that "English goldsmiths' work had its moments of somnolence and hesitation." But he seems to have been led by the inscription into the error of supposing that the piece is considered of special importance from an art point of view, whereas it is only one of the ordinary drinking vessels of the day. But whatever its defects as a work of art, the cup is unique in this particular, that it is the only piece of plate in the University which bears a hall-mark anterior to 1500. How great a rarity this denotes will be better appreciated when it is stated that no more than nine such pieces are known to exist, of which this is second in point of age. It was given to the College by Dr. Thomas Langton, Bishop of Winchester, whose dedication runs: **T. langton wintōn ep̃s aule penbrochie olim soci dedit hāc tasseā cooptā eidē aule ƛ·ℒ·9·Λ·.** He was elected Fellow in 1461, and became successively Bishop of St. David's (1483), of Salisbury (1485), and of Winchester (1493). He was appointed Archbishop of Canterbury in 1500, but died before his appointment was confirmed.



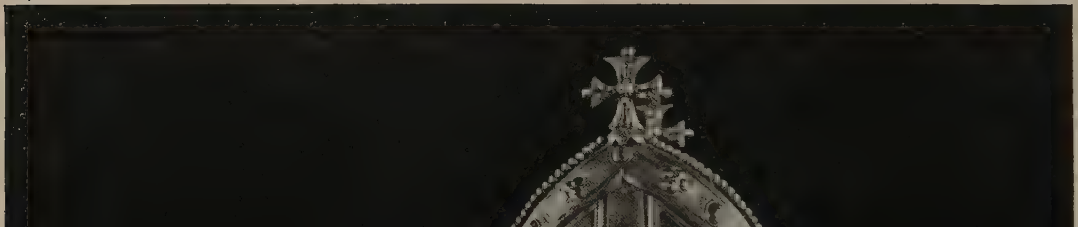
THE ANATHEMA CUP

The cup is of silver-gilt on a trumpet-shaped stem, the foot moulded, and having a narrow band of Gothic ornament; a plain moulding encircles the upper part of the stem, and above it project six hemispherical knobs. Of the print, only the plate (attached by a modern screw) remains; it was formerly enamelled, and is engraved with a seeded rose surrounded by sprays of foliage. The stem and foot can be removed at will: there is no cover. The marks comprise a Lombardic D with double cusps (1481-2), a leopard's head crowned, and the maker's mark (illegible). The dimensions are: height, 8½ in.; diameter at lip, 7¼ in. The weight is 39 oz., though it is inscribed in black letter (following the curse) "LXVII unč."

In 1642 the College sent all its plate to the King, with the exception of these two pieces and the communion service, which was said to have been the gift of the Foundress. But what became of this service it is impossible to say. It may have remained in use for the next few years, and then have been exchanged for the existing pieces, for the statement in the college plate-book that the service now in use was presented to the new chapel on its opening in 1665 by Matthew Wren, Bishop of Ely, is proved by the hall-marked pieces to be erroneous. Of

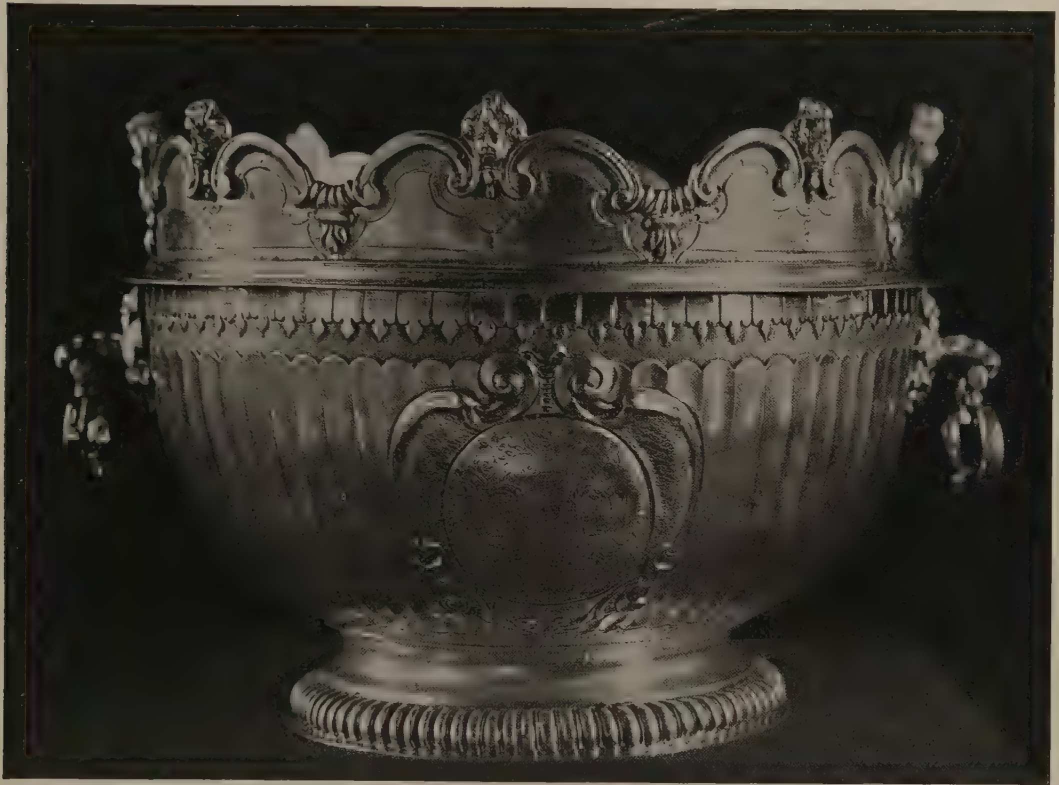


THE COMMUNION PLATE



BISHOP WREN'S MITRE AND CROSIER

these, mention may first be made of a flagon which bears the hall-mark of 1669-70. Its weight is 42 oz.; its height, 10½ in., and its diameter at the lip, 3¼ in. The companion flagon weighs 46 oz. 16 dwt., but its date can only be approximated, since it has but one mark—the maker's [a greyhound (?) sejant collared], which possibly coincides with that given by Cripps under the years 1660-61 and 1661-62. Both flagons are plain bellied, on sexagon bases, the extremities of which terminate in cherubs' heads. The same ornament is also to be found forming the thumb piece, and as the terminal of the handle. The alms-dish, also of 1669-70, has a diameter of 16¼ in., and weighs 41 oz. It has no ornament, but the College arms, wreathed, are engraved in the centre. The companion dish has a diameter of 16½ in., and weighs 55 oz. There are four depressions in the centre forming a cross, and a band of ornament is engraved round the rim. The only mark corresponds with that on the flagon. The two patens have like depressions with the alms-dish, and like marks. The diameter of each is 9¼ in., and the weight respectively 16 oz. 16 dwt., and 17 oz. 7 dwt.



SIR EDMUND BACON'S MONTEITH

The foot of the chalice is fashioned after the manner of the flagons, and the cover is surmounted by a Maltese Cross on an orb. The piece is 13½ in. high to the top of the lid; its diameter is 5 in., and its weight 36 oz. The figure of Christ the Good Shepherd is engraved on the bowl. The maker's mark is three times repeated. The altar candlesticks are also attributed to Bishop Wren, and perhaps rightly; they are of the pricket variety, and stand 21½ in. high. Each is divided into three parts—base, stem, and saucer—which are marked with the weights, "28 · 00 · 00 ·," "21 · 10 · 00 ·," "15 · 9 · 00 · " on the one, and "31 · 2 · 12 ·," "23 · 3 · 12 ·," "14 · 13 · 12 · " on the other. They are of silver-gilt (with brass extinguishers), and belong to the year 1660-1. On the point of age Cripps says: "Pricket candlesticks, or candlesticks with an upright spike upon which to place a large candle, are found amongst the plate of our cathedrals, but are seldom older than 1660."

But even more intimately connected with the Bishop are the mitre and crosier which are stated by one chronicler to have been specially prepared for his funeral procession (being certainly used therein), and which came into the possession of the College at his death. They are attributed to the middle of the seventeenth century, and are probably of Spanish origin. The former is silver-gilt, and weighs 38 oz.; it is 11¾ in. high, and has a diameter of 7½ in. The head of the latter is formed of rococo foliage and is silver-gilt; the staff, which is made in two pieces, is of silver, and has an iron spike at the foot. Its total length is 5 ft. 10¼ in., and the length of the head, 6½ in.

To the year 1660-1 belongs also a two-quart tankard, which bears the donor's and College arms, and the following inscription: "Ex dono Hugonis Brawne, Armig: 1661." Other two-quart tankards of this century are those of the year 1680-1, which is inscribed: "Donū Johanis Nash Generosi, Aul. Pemb. Comensalis," of the year 1690-1, with the donor's arms wreathed, and the inscription: "Ex Dono Eduardi Turnour," and of the year 1692-3, with the donor's and College arms wreathed, and the inscription: "Donum Henrici Green de Henrici de Wiken in agro Warwiciensi Armigeri Filij natu maximi."

A pair of candlesticks of the year 1690-1 are the oldest to be found in the University. They are shaped as fluted Doric columns (the earliest pattern extant) and have octagonal hand-guards and feet. Each weighs upwards of 14 oz., is 8¾ in. in height, and has a diameter at the foot of 6⅝ ins. (*See Group.*)

The monteith of 1697-8 is a fine typical example of this form of punch-bowl, but the rim, which was formerly moveable, has been fastened to the bowl. It has eight depressions with heads between them, and is fluted and ornamented with two medallions bearing shields of arms. The inscription (underneath) runs: "Edmundus filius Natu Maximus Roberti Bacon Baronetti de Redgrave in Agro Suffolciensi dedit Aul. Pemb. Cant.," and commemorates Sir Edmund Bacon, who was afterwards M.P. for Norfolk. The weight of the piece is 54 oz. 15 dwt., and its dimensions are as follows: height, 8 in.; internal diameter, 9⅞ in.; depth of rim, 2 in.

The handsome salver (right of group) is of Portuguese work, and is attributed to the seventeenth

WILLIAM PITT'S SOUP TUREEN

century. The edge is bossed into twenty scallops, each of which contains a flower, while the central boss has a fluted border, and is surrounded by a garland ornamented with birds. The piece weighs 28 oz., and has a diameter of 15¼ in. There are no marks. The inscription, which is partly illegible, is engraved underneath: "Ex dono Chr. Milles de Nackinton Arm [?] in Com. . . . Cantii: Aul: Pemb[roke] Co . . . Soc: Apud Cantab: A: D: 1730."

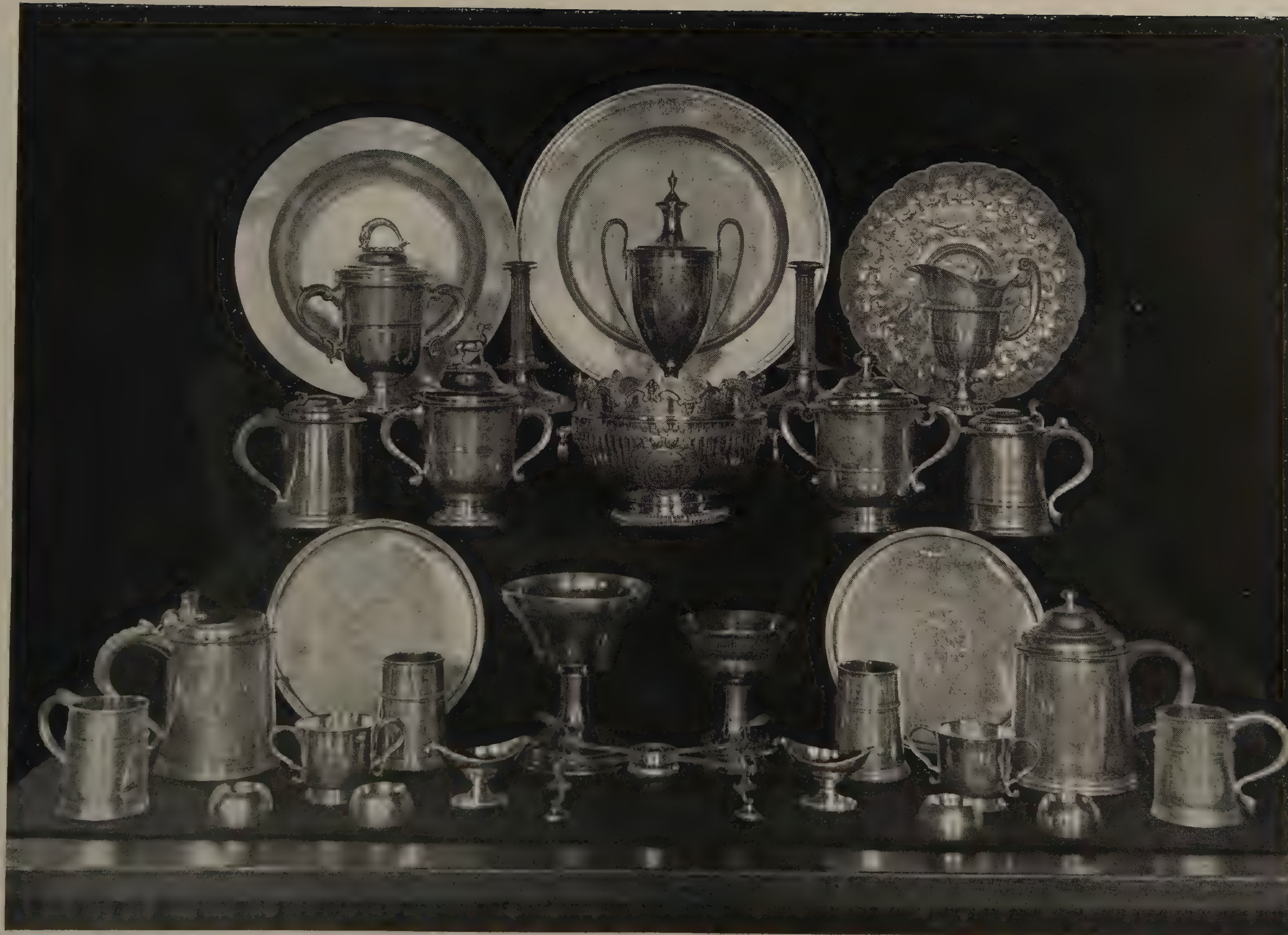
The eighteenth century is represented by a large number of early pieces, foremost among which must be mentioned a helmet-shaped ewer of 1706-7. (*Right of Group.*) This piece is of unusual weight (50 oz. 5 dwt.) in comparison to its size (8¾ in. to top of lip). It is engraved with the College arms and the inscription: "Ex dono Richardi Belward Aul: Pemb: Commensalis." Next in point of age is a rosewater basin of 1708-9, (*Left of Group*) which bears the inscription: "Ex Dono Gulielmi Barker Baronetti de Gippavico in agro Suffolciensi." It has a diameter of 20 in., and its weight is 74 oz. These two pieces, it is interesting to add, are still used daily at the high table.

A quart tankard of 1709-10 is engraved with the donor's and College arms, and the inscription runs: "Ex Dono Rogeri Prall Armigeri de Riston in agro Norfolciensi Aul: Pemb: Commensalis 1708," while ten pint tankards of 1710-11 commemorate donors whose original gifts were probably exchanged about this time for new pieces. They are inscribed, respectively: "Ioan Boteler. Hertf. Arm. 1646. D. 7. 12"; "Rob. Holden. Cantian. 1654. D. 18. 2"; "Mat. Smith. Coventr. 1654. D. 16. 8"; "Ioan Holden. Cantian. 1654. D. 18. 2"; "Tho. Lambert. Wilton. 1656. D. 23"; "Gualt. Howland. Cantian. 1656. D. 18. 17"; "Tho. Foley. vigorn. 1657. D. 21. 3"; "Henr. Plumptre. Notingh. 1662. D. 26. 17"; "Alex. Napier. Bedf. 1663. D. 19. 11"; and "Nic. Bacon. Suff. Arm. 1672. D. 22. 11"; and bear also the donor's and College arms, wreathed, and the inscription: "Aul. Pem. Cant."

Space prevents the enumeration of many later pieces, but mention must be made of the soup tureen presented to the College by William Pitt while Chancellor of the Exchequer. The hall-mark is that of 1778-9, the weight 139 oz., and the height 14 in. It is thus inscribed:—"Ex Dono Honoratissimi Viri Gulielmi Pitt A. M. Aul: Pemb: Soc: Commens. Academiæ Cantab. Burgensis Œrarii inter Præfectos Primarii Scaccarii Cancellarii et Majestati Regiæ a Secretioribus Consiliis 1784."

I am indebted to the Master and Fellows of the College for permission to photograph the several specimens, and to the Bursar (Mr. L. Whibley, M.A.) for his kind assistance.

The photographs have been specially taken for this article by J. Palmer Clarke, Cambridge.



GROUP OF THE COLLEGE PLATE

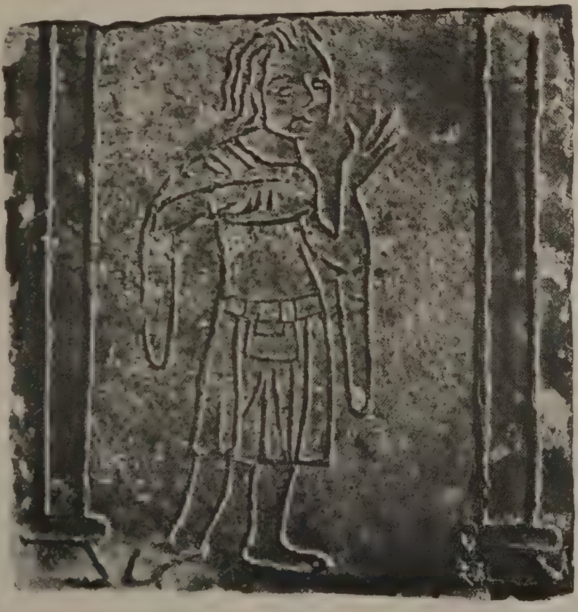
Pottery and Porcelain

DECORATIVE TILES
BY F. W. PHILLIPS

About a year ago, the curious tile reproduced on this page was found embedded in the belfry of the parish church of St. Mary at Hitchin, in Hertfordshire. Its discovery raised discussion, and I was asked to exhibit my small collection of mediæval tiles to illustrate the subject. The great interest which was then taken in the matter has caused me to think that it may be worth while to study in detail this little known branch of Ceramics, and to trace, in definite sequence, as far as it is possible, the art of the tile-maker throughout the ages.

Tiles in Babylonia.

If we seek the origin of the practice of covering walls with encasements of a decorative character, we must first turn to Persia, the ancient kingdom of Babylonia. This part of the world seems to have been the very cradle of art; a fact which is impressed on us as we strive to trace the development of tile-work. It is almost possible to trace the route followed by the art as it passed into Europe, beginning in Persia, thence across Asia Minor to Constantinople, and then to Italy, gradually extending northwards. I have called attention to this point at the initial stage, as we shall have frequent occasion to note the influence of Persian feeling in European tiles.

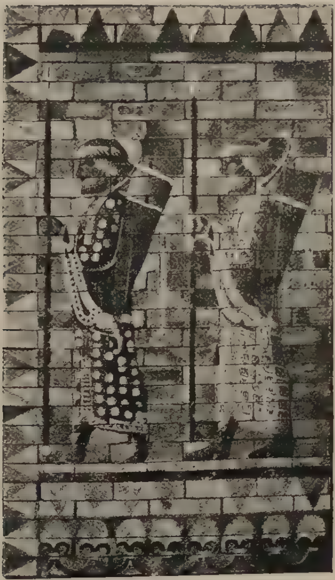


No. I.—incised norman tile

In Nineveh and Egypt stone was plentiful: marbles, basalts and granites of various colours, all lay close at hand; but in Babylon it was only to be obtained with great difficulty, the soil of the district being clay. The mighty builders of the temples of Babylon made use of local material, and therefore built with bricks. Their edifices were ornamented internally with plaster-work, painting, and gilding. These colour-loving artists were not long content with a dull exterior of brick-work; therefore (stone being both scarce and precious), necessity led to the invention of the coating of bricks with permanent water-proof enamels. Here we have the beginning of the tile-maker's art.

The next illustration (No. ii.) is drawn from the Egyptian collection in the Louvre; it represents two soldiers in the bodyguard of Darius, and is entirely composed of enamelled bricks. This superb example of mural decoration was found by M. Dieulafoy during excavations at Susa, in the palace built by Darius I., about B.C. 510-500. The figures are full sized and the dress is rich in character; one wears a garment of red diapered with blue flowers, and the other a white garment covered with squares (apparently containing hieroglyphics), both having beautiful borders.

The colours comprise: ochre, dull red, white, green of various tones, and a brilliant turquoise blue. The latter colour was obtained by the use of oxide of copper, whilst the white was made with oxide of tin. The

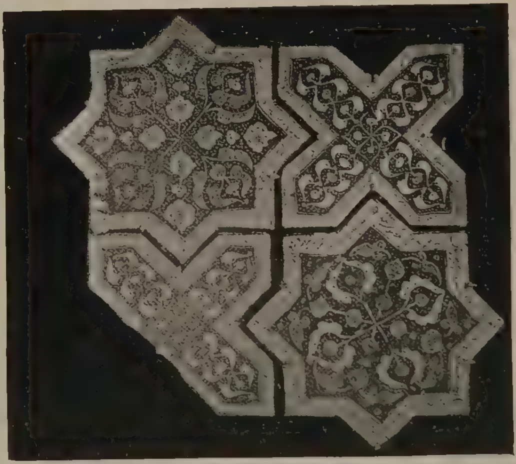


No. II.—BABYLONIAN BRICKS FOUND AT SUSA

secret of the latter enamel was lost for many centuries, and was re-discovered in the fifteenth century by Luca della Robbia, of whom mention will be made later on.

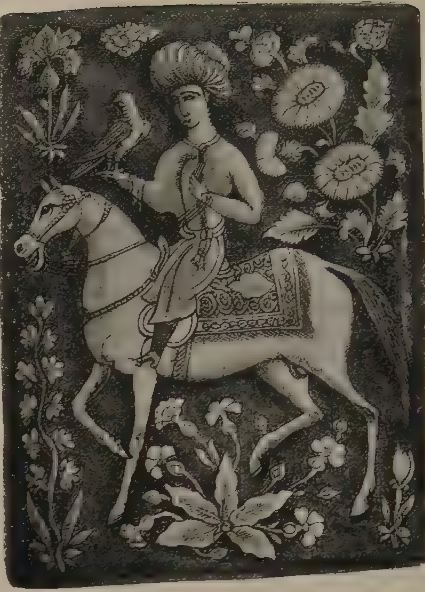
Persian Tiles.

I have been unable to trace any links connecting the previously-mentioned enamelled bricks with the Persian tiles made in the thirteenth century. Nevertheless, there can be little doubt that such exist, and would be found but for the bigotry of the Mollahs, who are so opposed to Europeans that not only are excavations on the sites of ancient mosques and cemeteries prohibited, but the sacred buildings are closed to all unbelievers; consequently, a general examination of tiles existing *in situ* is almost impossible.



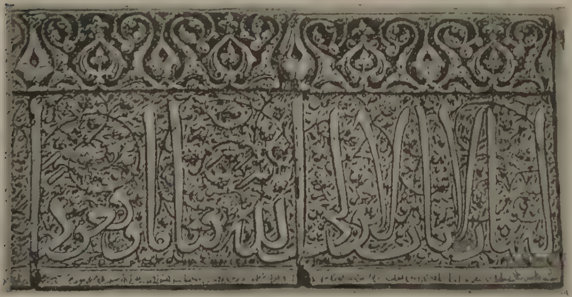
No. III.—PERSIAN TILES, THIRTEENTH CENTURY

No. iii. shows examples made during the thirteenth century. Tiles such as these were used for the decoration of the internal walls of mosques, the main surfaces of which were covered with thick earthenware tiles, about seven inches in diameter, usually stellate in form (seldom rectangular), other tiles of a cruciform shape being made to fill the intervening spaces.

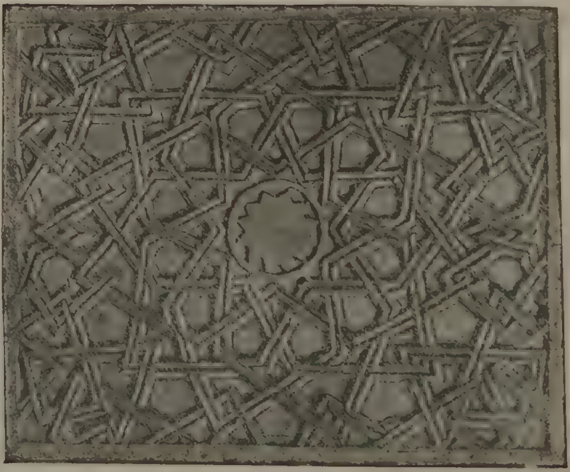


No. V.—PERSIAN TILE SEVENTEENTH CENTURY

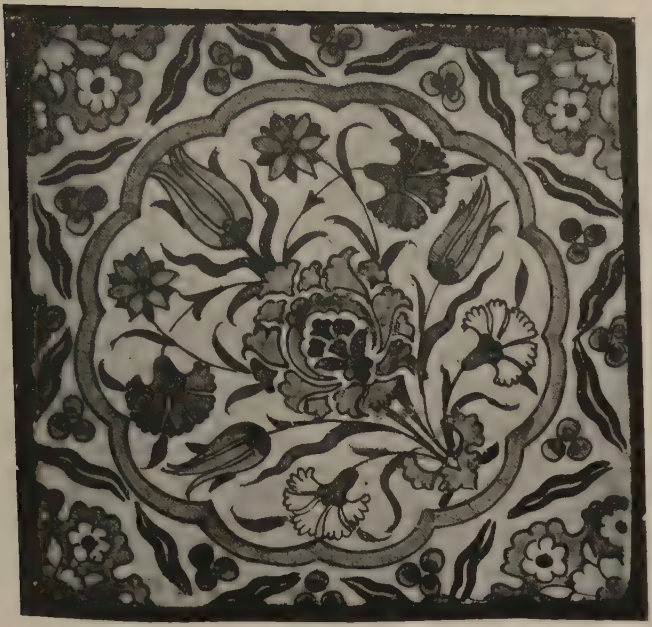
The face of the tile was coated with a creamy-white enamel, upon which very delicate and minute patterns were painted in gold-coloured lustre (due to the presence of finely comminuted particles of metal in the pigment). Around the edges of the stellate tile (No. iii.) is an inscription containing two complete chapters from the



No. IV.—PERSIAN TILES, THIRTEENTH CENTURY



No. VI.—SARACENIC TILE, ARABIAN STYLE



No. VII.—DAMASCUS TILE

Koran (the first and the last), of which the following is a translation:—"In the name of God, the compassionate, the merciful! Praise be to God, Lord of the worlds, King of the day of judgment! Thee (only) do we worship, to Thee do we cry for help. Guide us in the right path, the path of those to whom Thou art gracious; not of those with whom Thou art angered, nor of those who go astray." Then follows the last chapter, or 114th Sura:—"In the name of God, the compassionate, the merciful! Say, I betake me for refuge to the Lord of men, the King of men, the God of men, against the mischief of the stealthily-withdrawing whisperer who whispereth in man's breast against genii and men." The tile is dated Moharram A.H. 661 (November, A.D. 1262).

The monotony of the flat wall surface was relieved by friezes and bands (No. iv.) containing inscriptions modelled in high relief, usually coloured blue. The combination of delicate brownish-scintillating colour with bold dashes of blue produces extreme richness of effect, equally pleasing when viewed from a distance or when closely inspected.

These lustred tiles are now extremely rare and of great value. Comparatively few examples have found their way to Europe, all of which must have been originally obtained by stealth. Early in the past year an example (by no means an important one) was sold at Christie's for £12, and in the Ionides sale, three were sold for 7½ guineas each. Most of them date from the Seljuk and Moghul sovereigns of Persia, from A.D. 1272, and none seem to have been made later than the reign of Shah Abbas, A.D. 1586-1618.

Occasionally, some of the earlier tiles made before the Mahommedan era (A.D. 622) bear figures of personages and animals, but for a long time after the establishment of the new religion, the Persians (with rare exceptions) strictly obeyed the injunctions of its founder, and refrained from making the likeness of any living thing, fearing to incur on the Day of Judgment the penalty of being compelled to find a soul to inhabit that likeness, or in default to wander for ever in the realms of darkness and desolation. In later years, their love of art led them to neglect these precepts. No. v. shows a tile (1600-1650) with a figure, in low relief, of a Persian gentleman on horseback, painted in white on a blue ground.

SARACENIC TILES.

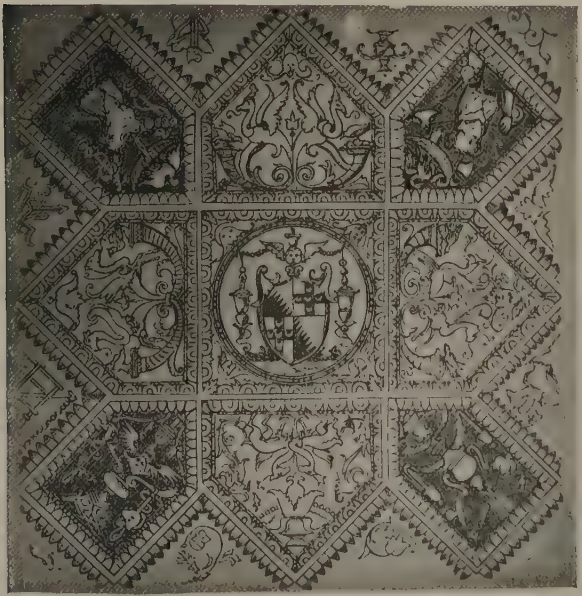
This penning-up of the artistic instincts of a people had a remarkable effect upon Persian art. The restrained energies made for themselves new channels

No. VIII.—PORTION OF ITALIAN MOSAIC PAVEMENT
TENTH OR ELEVENTH CENTURY

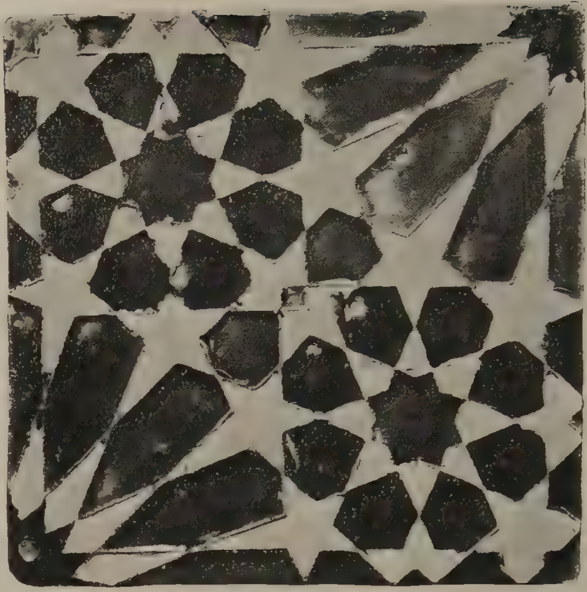
and produced a wonderful geometrical style of decoration, which, in its fullest development in the hands of the Saracens of Egypt, is better known as the Arabian style (No. vi.). In these designs we find most marvellous and puzzling combinations of lines, interlacing, twisting and turning with an ingenuity and skill which finds no parallel in any other style of art. So intricate are these lines that in following them through the mazes the eye soon becomes bewildered. This spirit of mystery is entirely congenial to the oriental mind.

In course of time these Saracenic designs reached Europe. In Italy they resulted in curious pavements called "Labyrinths"; in France fine examples exist at Chartres, St. Omer, and St. Denis, but the style was most firmly established in Spain, to which country I shall draw attention later on.

Side by side with these geometrical designs another type grew up (springing from the conventional treatment of flowers), which was developed in Damascus, various parts of Syria, in Turkey, and in the island of Rhodes. The decorative tiles produced in these places were generally of rectangular shape, from eight to ten inches square, but sometimes larger, as in the old palace of the Seraglio at Constantinople, where they are two feet square. No. vii. shows a Damascus tile. The ground work is generally light or dark blue, and the design is left white, relieved by touches of dull red and green; sometimes the design is laid upon a white ground, as in the illustration. The Damascus tiles are characterized by their cool tones of colour and by the dull rough surface of the glaze. The Rhodian tiles are much richer in colour, the ground is coated with a thick, unctuous, creamy-white enamel, upon which conventional sprays of flowers are painted; amongst them we may observe the rose, the carnation, the hyacinth, and occasionally, the iris; the colours are green, dark blue, turquoise, brown, and (most noticeable of all) a brilliant red, so thickly laid on as to appear in relief. The flowers and leaves are all outlined in black, and in the blue and green there is a tendency to run during the firing and to spread beyond these confines, often producing pleasing accidents of colour.



No. IX.—PORTION OF TILE PAVEMENT FROM THE PETRUCCHI PALACE, SIENA

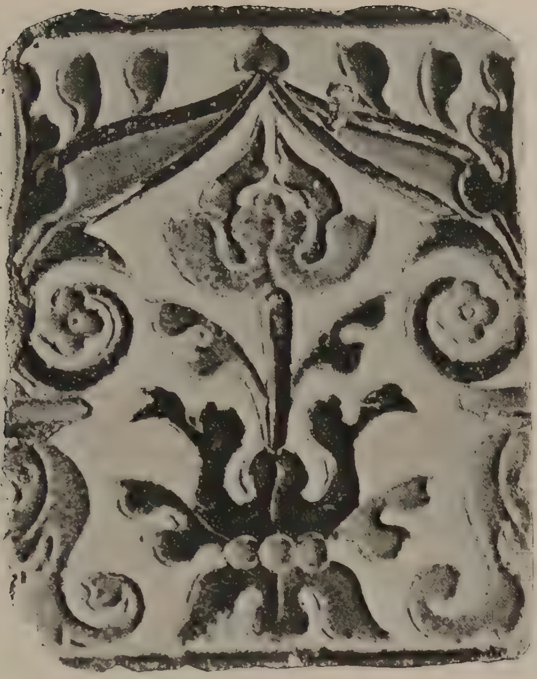


No. X.—A SPANISH "AZULEJO"

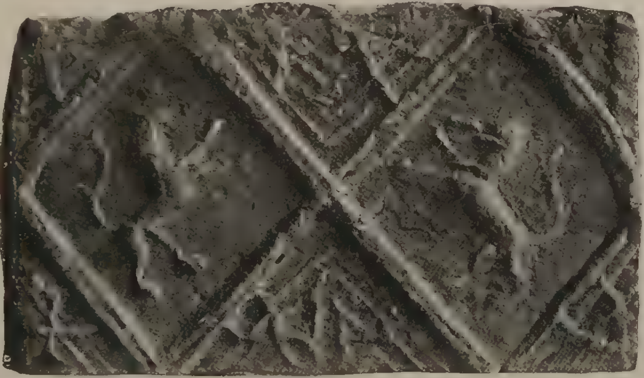
Italian Tiles.

The application of glazed pottery for decorating wall-surfaces never seems to have taken root in Greece or Italy, where mosaic had established itself long before the advance of oriental influence. Even in the palmy days of the production of Italian majolica little was attempted which may truly be called tile-work, coloured marbles, as well as mosaic, being the materials generally used for the decoration of walls and pavements. No. viii. shows a portion of an Italian mosaic pavement of the tenth or eleventh century.

An exception must be made in favour of the work of Luca della Robbia, a celebrated Florentine sculptor (1390-1482), who, with his nephew, Andrea, covered entire surfaces of walls, ceilings, and spandrils with terra-cotta reliefs coated with the re-invented white tin enamel alluded to in the beginning of this article. Examples of his decoration are to be seen



No. XI.—SPANISH RENAISSANCE TILE



No. XII.—GERMAN RELIEF BRICK

in the Victoria and Albert Museum, and also, in their original positions, at Florence, in San Minato, and the Pazzi chapel at Santa Croce. His work, however, is of such a sculpturesque character as to remove it almost from the subject now under consideration.

Majolica, although rich in colour and design, was found to be too soft to withstand foot-wear. No. ix. (taken from a print) shows a portion of the pavement, dated 1599, which came from the Petrucchi Palace at Siena. The finest example of this kind is the tile pavement in the uppermost story of Raphael's loggia at the Vatican. It was made by the younger Luca della Robbia in 1518, under the supervision of Raphael.

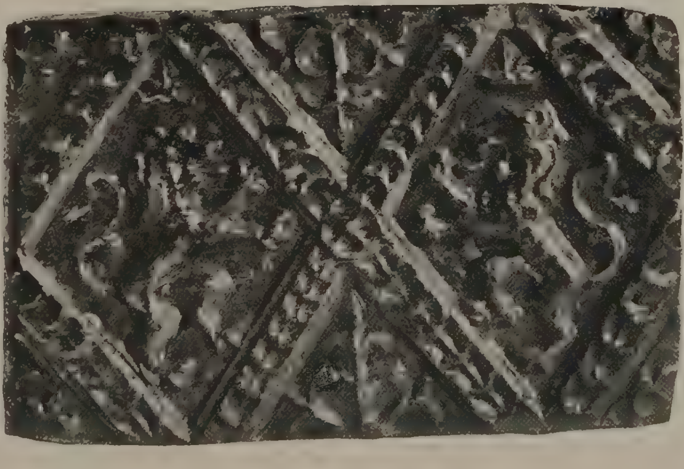
SPANISH TILES.

To see tile-work in its glory we must go to Spain. The well-known "azulejos" or wall tiles in the fortress-palace of the Alhambra at Granada (mainly built between A.D. 1333 and 1391) and the Alcazar at Seville (1364) have been repeatedly described by travellers. These azulejos (No. x.) were used as dadoes, and were often surrounded by bands of inscriptions. They were evidently designed to imitate mosaic. Señor Juan Riaño, of Madrid, points out that they were originally used in separate colours, the earliest examples being small shaped tiles let into the walls, forming a geometrical mosaic in the manner of Saracenic work.

The peculiarity of their construction is that the design is marked out by lines or furrows with the edges in slight relief, the interspaces being filled up with brilliant enamel colours, while the projecting ridges form boundaries for the several pigments. By this combination of colour with relief a rich effect is produced, the colours seeming to gain in intensity by the slight degree of light and shade.

It is interesting to note that leaf-gilding (reinforcing the colour) was applied to tiles in Spain at the beginning of the fifteenth century, and almost simultaneously in Persia, from which we may infer that the two nations were in close communication. In France and Germany gilding on pottery is not met with until the beginning of the eighteenth century, and in England about 1740-1750.

Saracenic designs continued to be used



No. XIII.—GERMAN RELIEF BRICK

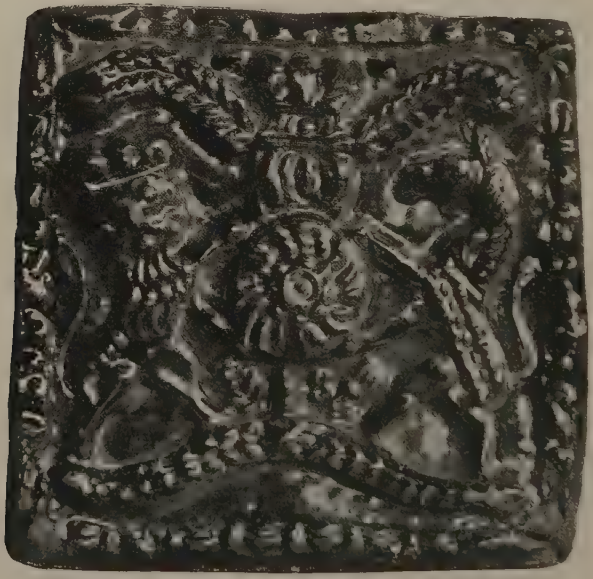
in the manufacture of tiles for four centuries, until the Moors were conquered in 1492, when a blow was struck at the style by an edict (1556), forbidding the speaking or writing of the Moorish language, the use of their national dress, and the execution of decorative work in the Moresque style. Like many other tyrannous edicts it was only partially successful, and in some remote districts the style may have lingered for more than a century.

In course of time changes began to take place in Spanish tiles owing to the establishment of majolica workers from Italy, who produced during the sixteenth and seventeenth centuries designs of a Renaissance character, a type which is peculiar to Spain (No. xi.). These tiles are painted coarsely but effectively, having a rich yellow as the predominant colour, and, for the first time, shaded colours instead of the whole tints were used. Good examples exist in the Casa di Pilatos at Seville, dating about 1550.

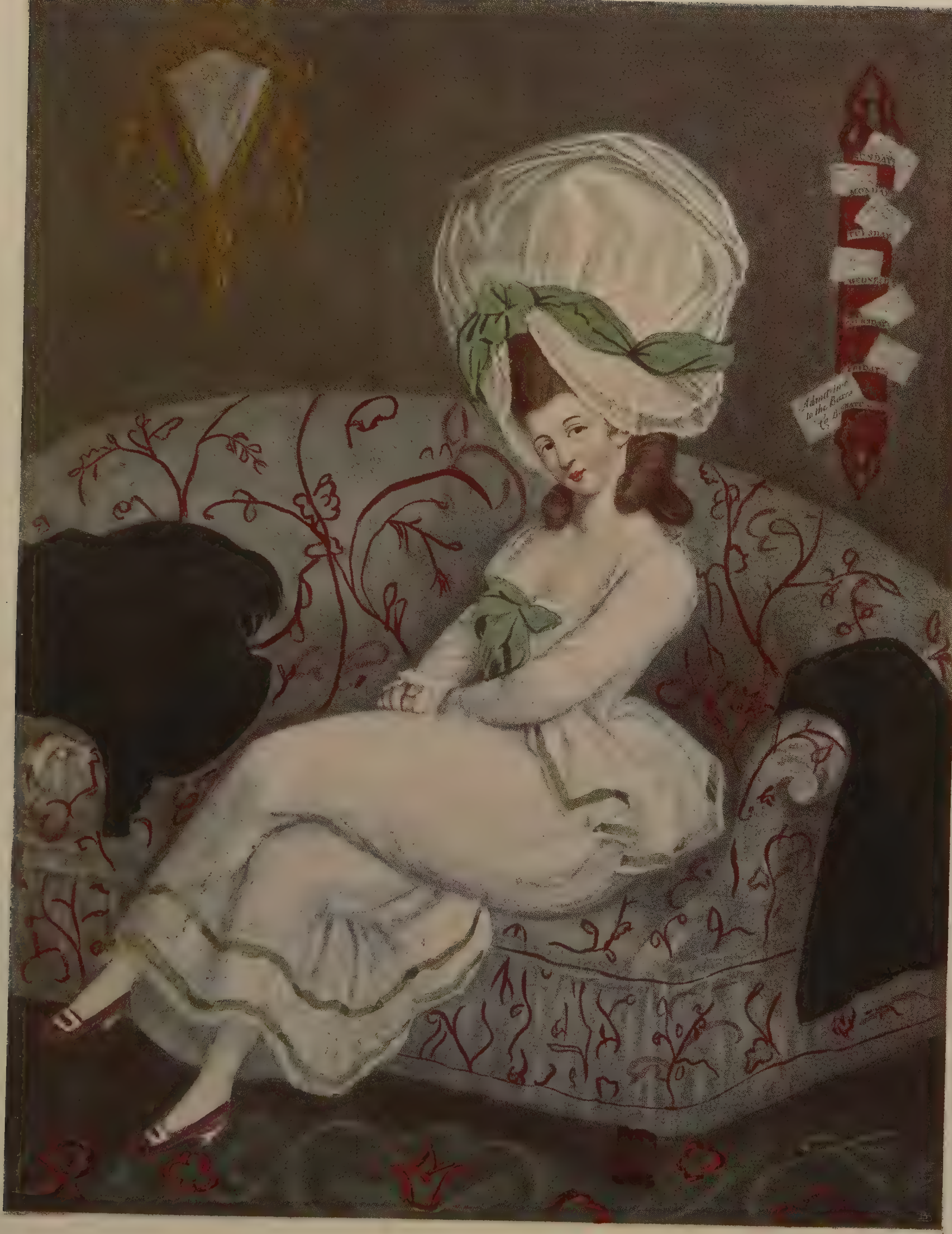
In Germany, in the sixteenth and seventeenth centuries, the art of the tile-maker received a great impetus from the manufacture of heating stoves (for which Nuremberg was famous), and also of bricks (Nos. xii. and xiii.) used for lining walls and fireplaces, having relief figures stamped thereon. The earlier examples have a Gothic feeling, but usually the designs are of Renaissance character.

No. xiv. shows a small highly-glazed tile of doubtful origin; although it bears an English heraldic design it may have been made in Germany for the English market.

I do not propose to follow the development of the tile-maker in Germany, nor to trace its evolution in France. The latter country, through its connection with our Norman provinces, follows so closely the progress of the art in England that I think that we may consider them conjointly.



No. XIV.—GLAZED TILE, GERMAN OR ENGLISH



A MAN-TRAP.

413

Printed for & Sold by CARINGTON BOWLES, *at his* Map & Print Warehouſe, *N.º69 in S.t Pauls Church Yard,* LONDON. *Publish'd as the Act directs 6.th Jan.y 1780.*

THOMAS BEWICK: A COMMEMORATIVE TRIBUTE BY DAVID CROAL THOMSON

Read at Bewick's Graveside on August 13, 1903

THE celebration of the anniversary of either the birth or the death of the notables of a locality is undoubtedly less usual amongst British people than amongst any other nationality. Whereas a French, German, or Swiss patriot or notable is certain to be remembered once every year (at Toussaint) and perhaps oftener, we in this island seem to be too much afraid that our conceit will get the better of us if we pay heed to the anniversaries of the great men of the past.

To my mind nothing comes home with greater force to the young and perhaps struggling son of the soil, so much as the interesting events, the account of the hopes and fears, the weary waits, the disappointments, and the ultimate triumphs of those who have obtained distinction in the same locality.

THOMAS BEWICK *From a Painting by W. Nicholson*

Nothing is so well adapted to stimulate the energies of a youth held back by circumstances from pursuing his bent as the story, traced clearly out of the difficult paths of one originally no more luckily placed than himself, to be able to emulate this past hero's achievements, to profit by his example, and this mainly because it is brought home to him by such an occasion as the present, that the local celebrity had no better opportunity than he has himself, and was one whose difficulties were no less real and formidable.

When the youth of to-day who has wit enough to appreciate the advantages of living at the beginning of the twentieth century, realises clearly the probable success which follows perseverance in pursuit of an object, and acquires patience in waiting for the always apparently delayed result, and combines with this an ability to profit by the experience of those who have gone before, he is also justified in feeling fairly certain of ultimate success, and that he, too, will reap a rich reward as a result of his industrious labour.

For this reason alone I have welcomed the opportunity given by this meeting to draw the attention of the youth of Bewick's neighbourhood to the position reached by this most famous of local artists, one who, beginning from the smallest things, nourished and cultivated the gift God had bestowed upon him, and spared no pains until he had accomplished his end, with the result that his name is now honoured all over the world, and is a familiar word throughout this country-side.

The object of our meeting here this afternoon is to honour our great local celebrity, Thomas Bewick, the restorer of wood engraving to an unquestioned place in the Arts, the artist who was imbued by nature with the power to give artistic expression in works of art, small in size, but perfect in quality; the naturalist whose knowledge of the beauty of British birds has never been surpassed, and the moralist whose designs drove home a pictorial satire in the only way acceptable at the time.

Thomas Bewick was, in fact, one of the premier heralds of the Romantic movement which, in painting, reached its apogee at Barbizon. He was one of the first to sound precisely the depths of Nature in certain aspects to reveal the glowing warmth of summer and the bitter cold of winter, as shown in his famous tail-pieces, the feathery downiness of a bird's breast, or the lithesome beauty of a ferocious animal.

Thomas Bewick was a man, above all things, continually searching for and frequently finding the extreme beauty and everlasting charm of Nature in a method no one previously had been led to pursue. His artistic achievements, if simple, are the direct results of Nature's teaching, and this, with the vital spark of genius added, has rendered him a personality whose distinction is as great now as it was a hundred years ago.

How many men, situated as Thomas Bewick was when young, have remained mute, inglorious Hampdens we shall never know, and in a part of the country where people seem naturally gifted there are probably many, but none the less does it become us to honour the man who recognised his own talent, and who cultivated his own corner of the artistic garden in such a way as to reach a perfection not yet surpassed.

Much having been written about Bewick's life and works, and the account of them being fairly familiar to most of those present, I do not propose giving another biography, but I think a few words on the main facts of his career are appropriate to the present occasion.

One hundred and fifty years ago, when Thomas Bewick was born on the banks of the Tyne, and even for fifty years later, the love of Nature as we now understand it scarcely existed. Mountains and heathland solitudes were shunned because they said nothing to the mind, as yet unable to comprehend their grandeur, or else were peopled with gnomes and fairies whose names might not be openly mentioned. Landscape art, the last of the varieties of artistic expression to be understood and really admired for its own sake, was known only to the Dutch through Ruysdael and Hobbema, for Claude of Lorraine did not so much paint Nature as he saw her, but rather founded certain conventionalities—admirable, but still conventional—on his observations.

English art knew nothing of transcripts from Nature except in Richard Wilson, and Gainsborough painting his glorious landscapes a little later was content to let them be hidden and neglected while his portraits rivalled Sir Joshua Reynolds, who only once or twice painted a landscape except as a background. The Norwich artists also were just beginning to think about the possibilities of their richly coloured country.

Nevertheless, the love of Nature was soon to become the most remarkable artistic development of the times, but up to 1785, when Thomas Bewick began to engrave the first block of the *Quadrupeds* there was little movement towards natural expression. Turner was only ten years old, Sir Walter Scott fourteen, and Constable was only nine, and these were to be the most famous exponents of the love of Nature in the early part of the approaching nineteenth century.

A dozen years after beginning the *Quadrupeds*, that is in 1797, when Bewick published the first volume of the British Birds (*The Land Birds*), some progress had been made, and in 1805, when the second volume (*The Water Birds*) was issued, there was a general activity in the appreciation of Nature, but a comparison of the history of the time shows that Thomas Bewick's most famous work was already accomplished when others were only at the beginning of things.

Bewick's *Birds* show a love ot natural beauty, absolutely unique at the time, and for this reason in itself he is worthy of all honour. He gave the world an epitome of winter in his tail-piece of the sunclad cottage in the first volume of *British Birds* a dozen years before Turner painted his *Frosty Morning*, and fifty years before Theodore Rousseau carried out *La Givre*, both of which are the finest pictorial expositions of cold that have been created.

Bewick was drawing and engraving pictures of the banks of the Tyne long before Constable devoted himself to *Willie Lot's Mill* and *The Locks on the Stour.* And the most beautiful tail-piece of the *Angler* (in the second volume of the *Birds*) was published in the same year as Scott's *Lay of the Last Minstrel*, and before his *Lady of the Lake*, which has never ceased to make his readers realise the charms of the Trossachs.

It would be perhaps too far fetched to say he anticipated Mr. Whistler in his lithograph of the *Cadger's Trot*, drawn in 1823, yet there is a movement in the horse and a general suggestiveness in the rapidly executed sketch that would have pleased the latter day master who made so magical a lithograph in *The Babies of the Luxembourg*. But that Bewick was a competent forerunner of the English pre-Raphaelites no one with any knowledge of the *Tyneside Studies from Nature* in its minutest parts would dare gainsay.

Enough, however, has been stated to make good the claim of Thomas Bewick to have been an originator in the first degree, and if his works were limited, as all beginnings must be, yet it remains true that he was the first to lead artists to Nature, and, like the source of a mighty river, to give the premier contribution to what has since attained to large dimension.

Bewick's *Birds* and Bewick's *Quadrupeds* are the three volumes on which the artist's fame most firmly depends. Every Bewick admirer understands and appreciates the merits of these books, as well as of the many other Bewick engravings to be found in various publications, and much time has been spent in cataloguing and describing them.

The Birds and *Quadrupeds*, what sweet memories they call forth. The cock titmouse perched on the branch, the willow wren about to fly from its luxuriant bank, the tame duck in feathery tones and half-tones, the stately turkey cock, which seems to move as one looks at it. Then the partridge, the snipe, the geese, the swans, the sandpipers, and, perhaps, most beautiful of all, so at least was the artist's own opinion, the yellow bunting.

The quadrupeds are naturally more prosaic in form as well as in realisation; the splendid series of foxes, the dogs, especially the Spanish pointer, the white rabbit, and of the wild animals, the tiger, are the best, and many renewed delights can be found and experienced in looking them over.

Yet all these pale in actual interest before the wonderful series of tailpieces (first begun in the 1784 *Fables*, another remarkable and celebrated publication with many delightful cuts by Bewick) successfully continued in the *Quadrupeds* of 1790, and culminating in the two volumes of *Birds* of the succeeding years.

It was certainly the tail-pieces which most readily appealed to Bewick's admirers. Their quality of humour is more easily understood than the artistic expression of tone in the birds and animals. Their stories are usually clear to the bucolic intellect, and while most of them have points no ordinary peasant would readily grasp, yet the tail-pieces are undoubtedly less subtle than the other illustrations.

Each Bewick admirer present has doubtless his own favourites, and no one will grudge any single design a word of commendation. My own favourites are the snow pieces, the little cottage in winter with the barn and lean-to shed, the tall tree with the nearly exhausted hayrick beyond from the *Birds*, the supremely touching hungry ewe lamb, the starving mother nibbling at an old garden broom while her little one vainly seeks its natural nourishment, from the *Quadrupeds*, and the poachers, also from the *Birds*, following the easily visible footprints in the snowclad landscape. Much has been written on these marvellous little pictures, and yet one can come to them with new interest every time they are examined. Their humour may first attract, but it is their resolute truth to Nature which retains the interest and power to bring one to look at them again and again.

It is to be remarked that the world came very quickly to appreciate the talent of Bewick at its proper worth; of the *Quadrupeds* alone there were 12,250 copies sold in the artist's own lifetime, and the sale of the *Birds* was far larger.

Success was properly appreciated by Bewick, and it is pleasant to remember that throughout all his later years he was held in high honour by his neighbours.

Many another point of merit and interest connected with Bewick might be discussed, but it is not necessary to do so further. Enough has been said to justify our eulogy on the artist we have met to honour.

To-day we have with our own eyes noted the fidelity of Thomas Bewick to the aspects of Nature, with which he was surrounded, and with this profoundly impressed on our minds we bow with humble love and respect to the man and artist who has rendered us so much artistic and intellectual pleasure.

"FRENCH ENGRAVERS AND DRAUGHTSMEN OF THE EIGHTEENTH CENTURY" BY LADY DILKE

REVIEWED BY R. NEVILL

There exists more or less all over England at the present day a widely-diffused idea of the beauty and value of old English prints. This has arisen from two distinct causes—the growth of a higher and more refined standard of taste than prevailed some years ago, and the huge prices so frequently realised at great sales by certain rare or especially fine examples of English colour-printing or of mezzotint—prices which create something of a sensation, and are copied from paper to paper. Of old French prints, however, little or nothing is known or understood, and it is therefore with the more pleasure that Lady Dilke's admirable book should be welcomed, for from its pages may be gleaned a store of sound and accurate information which to the great majority would otherwise have been inaccessible. Books such as *Les Graveurs du XVIII. Siècle* of Portalis and Béraldi, the print book of Bocher, and the Debucourt of Maurice Fenaille, are in this country somewhat difficult to obtain, and are, besides, of use only to those possessing a thorough mastery over the French language.

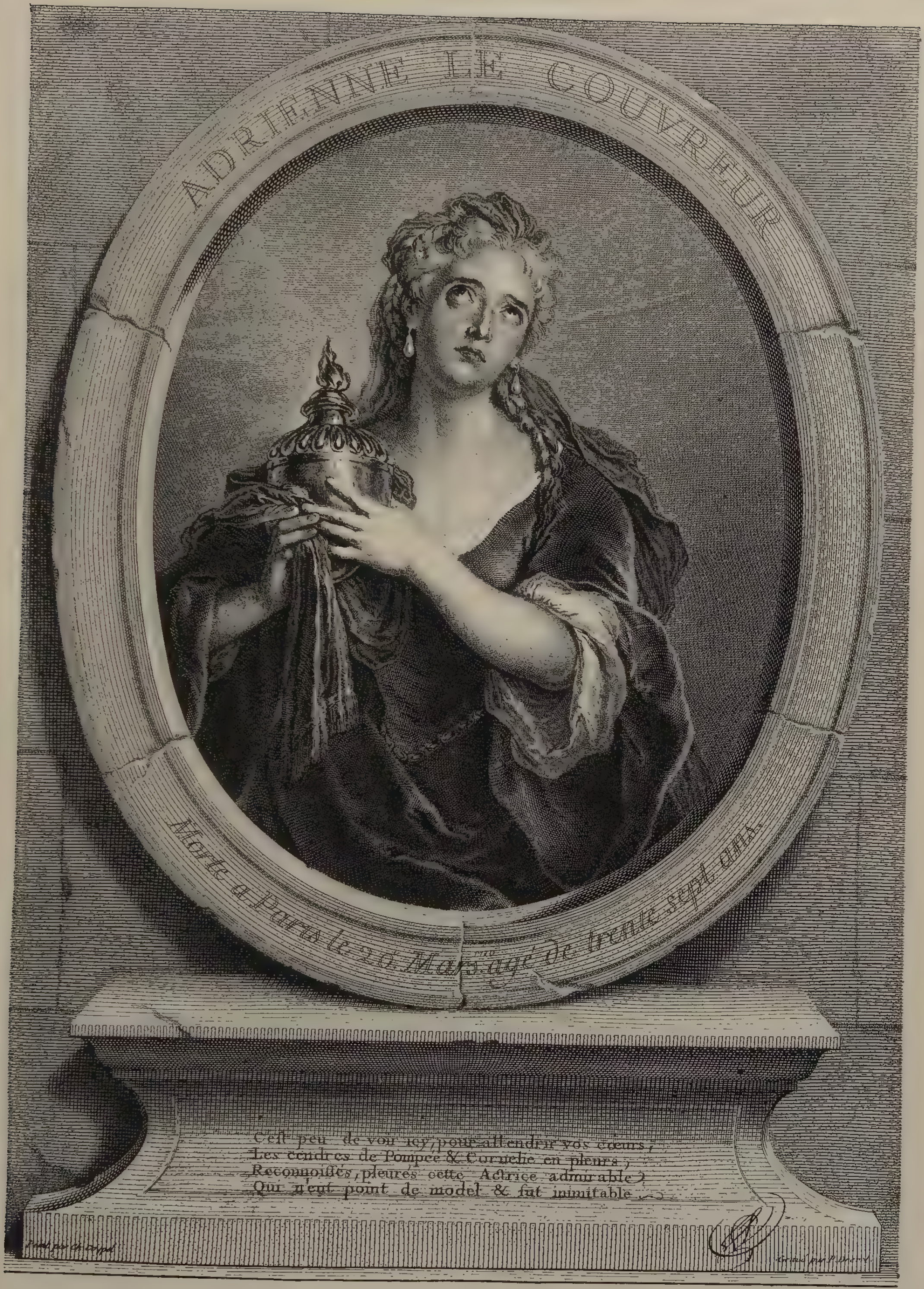
French prints of the eighteenth century, whilst undoubtedly lacking the virility which is to be found in the English ones, yet possess certain qualities of their own, in which they stand unrivalled. True is it that they are to some extent artificial, besides which a great many of them are very frivolous; nevertheless they have a certain subtle grace and an indefinable charm which exhale, as it were, the very spirit of that cultured, pleasure-loving and gallant society which came to such a tragic end in 1789.

Their variety is great. In this respect they compare most favourably with the English prints of the same period. With the Revolution they practically ceased to be produced; indeed that tremendous event may be said to have for the time being paralysed every form of art in France. Fragonard, Moreau, Debucourt, and many others too numerous to mention, who before the storm had burst had been constantly producing beautiful things, did nothing of any great value afterwards. Their genius appears to have been annihilated, together with the society whose existence they did so much to adorn. Of the engravers, Boilly almost alone, as Lady Dilke points out, continued to flourish after the terrible events of "'89." His *Triomphe de Marat*, in conjunction with sundry democratic declarations, appears to have obtained him a pardon for his former somewhat free "sujets de boudoir," and ensured him a safety denied to so many who had ministered to the pleasure and luxury of the "ancien régime."

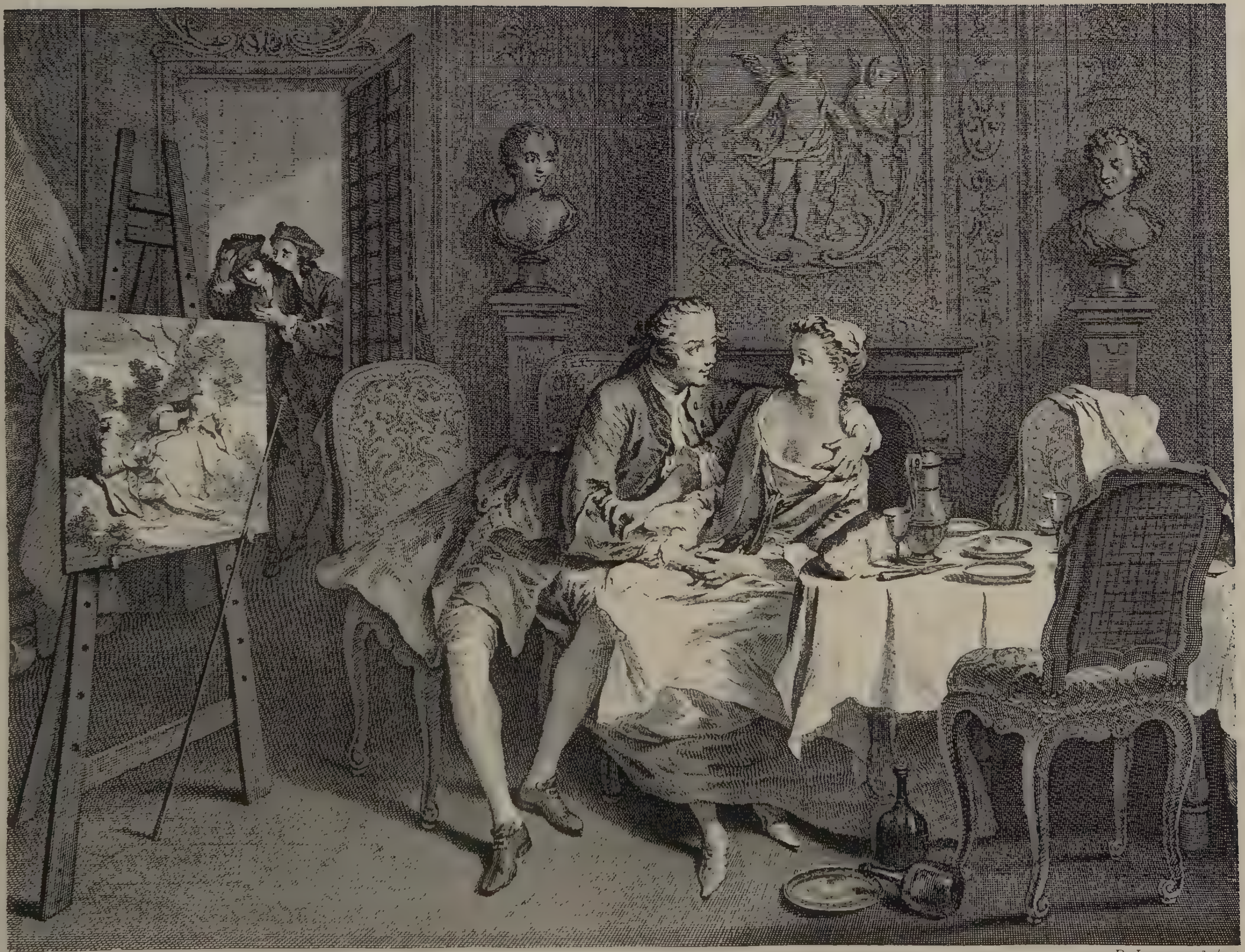
Lady Dilke begins her book by giving an excellent account of the great art patrons and amateurs, such as the Comte de Caylus, Mariette, the Abbé St. Non, and others. The two great printsellers, Basan and Le Bas, are also most adequately dealt with. Of the first she very happily says, "If Basan made no pupils, it may be said with some slight exaggeration that Le Bas, who had set Basan the example of combining his art with business, made nothing else." Of Cochin, the two Drevets, Wille and his pupils, Laurent, Cars, Gravelot, Eisen, the brothers St. Aubin, and others, she has much of great interest to tell. The chapter dealing with Gravelot and Eisen is, perhaps, particularly interesting, as the former spent a long time in England, where he lived and worked for some thirteen years, designing trade-cards, bill-heads, and book illustrations.

Wille, who was a Hessian by birth, yet shows strongly marked French characteristics in his work, the result of his Parisian training, as was also the case with the artist Lavreince (Nicholas Laurensen of Stockholm), a foreigner who produced gouaches entirely French both in spirit and execution. Of him Lady Dilke somewhat contemptuously says that "his art belonged to the class produced for the fermier generaux and financiers of Paris." This no doubt was the case, but nevertheless his works show great grace and possess a peculiar charm which it is impossible to ignore. She does indeed admit the importance of two gouaches, *L'Assemblée au Concert* and *L'Assemblée au Salon*, both, by the way, now in England, in the possession of a collector, who purchased them for a very large sum. These two pictures were engraved by Dequevauviller in 1763, and the prints, which are finely executed, are of some value.

To Moreau she pays a just tribute of admiration, selecting as her frontispiece his *Revue de la Plaine des Sablons*, which is admirably reproduced in photogravure. The original drawing (engraved by Malbeste Liénard and Née) was for many years lost, but was re-discovered by the brothers De Goncourt in a hosier's shop in Paris. At their sale it was purchased by M. Chanchard for 29,000 francs. In Moreau's *Monument du Costume*, which so brilliantly illustrates the daily life of the noblesse under Louis XVI., the "ancien régime" lives for all time. Of this set Lady Dilke considers the *Sortie de l'Opéra*, engraved by Malbeste, to be the finest, whilst placing the *Déclaration de la grossesse*, by Martini, and the *C'est un fils*,


ADRIENNE LE COUVREUR
Morte a Paris le 20. Mars 1730 agé de trente sept. ans.
C'eſt peu de voir icy, pour attendrir vos cœurs,
Les cendres de Pompée & Cornelie en pleurs ;
Reconnoiſſés, pleurés cette Actrice admirable ;
Qui n'eut point de model & fut inimitable .
Peint par Ch. Coypel
Gravé par P. Drevet

ADRIENNE LECOUVREUR AS CORNELIA
BY PIERRE-IMBERT DREVET AFTER COYPEL



N. Lancret pinxit

De Larmessin Sculpsit

LES REMOIS—"CONTES DE LA FONTAINE," 1738
(NICOLAS DE LARMESSIN, AFTER LANCRET)

Monsieur, by Baquoy, immediately after. The whole set of plates, however, besides being vitally real, as she well puts it, constitute by far the most dignified representation of the days of Louis XVI. In 1768 Moreau had been employed upon the production of that beautiful and typical "estampe galante," *Le couché de la Mariée*, after Baudoin, which was finished by Simonet. The gouaches of Baudoin were, as is well known, of the slightest character possible, though in the course of time they have undergone much re-painting and injudicious finishing, and there is little doubt but that this charming composition owes a great deal to the genius of Moreau. In their own particular style, somewhat frivolous though it may be, there are two French engravings—the *Couché de la Mariée*, and the *Hasards heureux de l'Escarpolette*, by Delaunay, after Fragonard, which stand out conspicuously amongst the French engravings of the eighteenth century, not only on account of their extreme beauty and grace, but also by reason of the fact that they undoubtedly express the very spirit and genius of the France of their day.

It is, by the way, to be regretted that Lady Dilke says so little of Delaunay, the brilliant engraver of *La Bonne Mère*, *Qu'en dit l'Abbé*, *Le Billet doux*, and numerous other prints which are now once again becoming appreciated at their proper worth. Erudite, studious, and accurate as she is, this contemptuous treatment of the "estampe galante," which is seriously to be reckoned with as being most typical of France and of the eighteenth century, seems a pity in a work which should treat alike both grave and gay. This may perhaps be considered a somewhat carping criticism, but it is inspired by the fact that when she does condescend to deal with the lighter kind of engravings, she does it so excellently well as to inspire us with a keen desire for more.

In her chapter on the engravers in colour, much of great interest is to be found, but it seems a great pity that it is so short. Surely Debucourt and Janinat deserve to be more fully dealt with. A final chapter on Engravers and the Academy completes what is without doubt a most important work, the value of which is much enhanced by a carefully compiled appendix.

In writing her book, which it may here be said is absolutely accurate in every detail, Lady Dilke must have devoted an enormous amount of time to painstaking research, and the result is an admirable work which may be thoroughly relied upon. It is written in a very pleasant style, whilst at every page showing the erudition of the authoress. If fault is to be found, it is (as has before been said) that the lighter kind of prints are somewhat contemptuously treated, whilst a great amount of space is devoted to accounts of the doings of engravers, which, though without doubt important to the student, are of but little interest to the lover of beautiful things, and this the collector of French prints usually is. It must, however, be insisted that this book is quite indispensable to anyone who already has, or is about to form, a collection, for the amount of information contained in it could only be amassed by the expenditure of an infinite amount of time and trouble. The illustrations are excellent and numerous, whilst the type in which the book is printed is a restful pleasure to the eye. Notes abound on almost every page, and altogether nothing has been left undone to make *French Engravers and Draughtsmen* a thoroughly complete work. Together with the other three books which deal respectively with the painters, the architects, and the decorators of France in the eighteenth century, this latest work of Lady Dilke's should find a place in the library of everyone who has the slightest pretensions to taking an intelligent interest in French eighteenth century art. In conclusion it must be added that it is by her kind permission and that of Messrs. Bell that some of the excellent illustrations from *French Engravers* are here reproduced.

TAIL-PIECE BY JEAN-CHARLES BAQUOY AFTER J. DE SÈVE

THE COUNTESS OF BLESSINGTON
BY JOSEPH GREGO

In the same relation that Sir Joshua Reynolds was fortunate in having his famous pictures reproduced to the best advantage, executed in mezzotint by the greatest masters of that fine art, like J. R. Smith and his followers, it must be recognised that another president of the Royal Academy was singularly favoured in having his best productions mezzotinted by the matchless skill of Samuel Cousins, A.R.A., who seems to have made Sir Thomas Lawrence's works a speciality. As this most accomplished of "scrapers" began his valuable artistic career as the direct link with the great mezzotinters of the eighteenth century, who raised this grand art to its highest perfection, it is easily understood that sagacious collectors, from quite early days in the history of the enhanced estimation of the artistic values of fine mezzotints, were keen to interest themselves in securing the productions of Samuel Cousins. While that all-accomplished artist was still flourishing—the leading light of his profession—a revenue was paid to him for signing the early proofs he had executed after Sir Joshua Reynolds, while he was still working for his master, S. Reynolds, who, as was the customary practice at that epoch, enjoyed the unfair advantage of issuing the productions of his pupil with his own works, without the formality of acknowledging the genius of the brilliant assistant whose mezzotints are now esteemed far beyond the reputation achieved by the gifted artistic "scraper," in whose *ateliers* Cousins speedily manifested his vast powers, both as an artist and as the first and foremost practitioner of the mezzotinter's craft.

Remarkable has been the latter-day appreciation of the finest examples of mezzotinting, after Sir J. Reynolds and his school; in the instance of the first president's works, this enhanced vogue has been the gradual growth of years. The "Cousins cult" has logically followed the Reynolds' precedent, and the movement has marched rapidly in the later case. The growing estimation for fine proofs after Lawrence, as mezzotinted by S. Cousins, A.R.A., quickly enhanced the values of these choice examples, and by successive stages has assisted to restore the revived appreciation for portraits by Sir T. Lawrence, a renewed estimation which has increased at the most astonishing rate, quite as astounding as the unaccountable depreciation which had immediately preceded the re-instation of Lawrence's productions in popular favour.

Cousins's art, it is recognised, stands at the head of the mezzotinting craft, and it is proposed to reproduce a selection of the choicer plates which demonstrate his finest qualities. The proprietors of THE CONNOISSEUR have chosen the present example, *The Countess of Blessington*, as a convincing instance of the gifts and genius which alike distinguished the painter and the engraver. The original picture, in the brilliant days of Lady Blessington, was esteemed one of the happiest examples of Sir Thomas Lawrence's special aptitude for seizing the fleeting attributes of lovely womankind under its most bewitching phase, an art in which this accomplished master must be recognised as supreme. Moreover, it must be remembered that there is a sentimental aspect which enhances the interest of this beautiful work, further interesting as one of the gems of the priceless Wallace Collection. The Countess of Blessington, owing to the combination of exceptional circumstances, occupied a position in the social life of her generation difficult to realise in our times. Three famous *salons* were associated with her name; first, in St. James's Square, with the intermediate experiences in Seamore Place; and, for the most noteworthy period, at Gore House, Kensington (formerly the residence of William Wilberforce), where was long maintained Lady Blessington's historical *salon*, "where all that was wise and witty" largely congregated. Among the frequenters, including the most brilliant men of the era in all professions, was the elegant president of the Royal Academy, who, it must be acknowledged, rose to his opportunities for earning artistic distinction in the present instance, and the enlightened connoisseur, who, many years later, secured the splendid souvenir of Lawrence's clinquantly attractive art, and of the gorgeous hostess who entertained for a generation all the lights of the age she enlivened.

Margaret Power, the sometime idol of the world of fashion, as Lady Blessington reigned for some thirty years the all-acknowledged queen of literary, artistic, and social effulgent circles; a lovely winsome Irish girl, the charm of whose manners was irresistible, whose facial charms for the most part depended upon colour and expression. Her graces of countenance and person are preserved in the successful portrait painted by Sir Thomas Lawrence, himself the most adroit of courtiers, who, with the rest of the art-world, acknowledged the prevailing fascinations of her presence. This generally interesting portrait, for which the artist is said to have originally received eighty guineas, at the sale of the treasures of Gore House in 1849, figured with the gorgeous contents of that famous mansion, when the Marquis of Hertford secured this treasured souvenir for £336. Concerning the subject, the influence of whose elevated

social position, extendedly popular literary reputation, talents, beauty, subtle fascinations, gracious and gentle manners subjugated her generation, and whose name and fame remain established landmarks in social and literary history, her biographers have contented themselves by summarising in a few touches the early graces of this heroine of romance: "Her large, grey-blue eyes, wistful, winsome, almost dark in the shadow of long lashes, were contrasted by abundant brown hair, rather light in colour; her face round and soft, was fresh and clear in complexion, with sweet little dimples that lapsed into smiles; her exquisitely shaped head, with its tiny pink ears, was gracefully poised upon white sloping shoulders, blue-veined, like her arms; whilst her hands were so beautiful that, years later, they served as models to Henry Barlowe, the sculptor. Her figure gave promise of a grace that already marked her movements; whilst not the least of those charms which were subsequently to exercise forcible influences over others, was her voice, which low, soft caressing, and just flavoured with an accent that gave it piquancy, fell wooingly upon the ear."

While still a mere school-girl, Margaret Power, by her father's insistance, was forced into a distasteful marriage with Captain Farmer, an unfortunate gentleman, evidently given to indulgences, and subject to fits of insanity, treating his girl-bride with personal violence, nearly starving her, and generally conducting himself like a madman, with the result his child-wife, for her own safety, was forced to return to her home. Farmer for the future disappeared from her life; he was compelled to leave the country, after offering some violence to his commanding officer, entering the service of the East India Company, where, due to intemperate habits, his madness increased. On returning, while visiting over-convivial friends, prisoners in the Fleet prison, he was locked in their apartment in the jail in a frolic; throwing up the window, in bravado, he stepped out, and losing his balance, fell on the stone flags below, with fatal consequences. At this critical juncture in her fortunes, his widow, visiting at a country house, came across the Earl of Blessington, who, as Viscount Mountjoy, Lieut.-Col. of the Tyrone Militia, had been stationed with his regiment at Clonmel, and had been first struck with the beauty of the youthful bride. The Earl, who recently had been left a widower, renewing his acquaintance with the bewitching Margaret, became an impassioned suitor for her hand—"so that it was in Ireland she had first attracted the admiration of the man whose life she was fated to influence, whose rank and wealth aided her beauty and talents to exercise the brilliant sway they were afterwards to obtain in the annals of fashion."

Her fortunate marriage with the Earl took place February 16th, 1818; her dazzling ascendency as accepted queen of the first society was assured; and the Blessingtons' sumptuous mansion in St. James's Square became noted as the centre where the most brilliant and distinguished men of the day congregated around one of the most fascinating women known to fame. "Lord Blessington's high position, varied tastes, and engaging manners had made him acquainted with the most distinguished personages in London—politicians, writers, statesmen, poets, and travellers. And they, being made welcome to a palatial home, where they found a hostess beautiful and accomplished, frankly desirous to please, willing to give homage to genius, not unwilling to receive praise, quick to perceive merit, with all the ready tack of the Celt, gentle voiced and charming, readily came again and again, bringing others in their train," as related by Mr. J. Fitzgerald Molloy in his luminous biography.* To one of these assemblies was presented by his brother-in law, the Comte de Grammont, a young French stranger, whose history was fated subsequently to be interwoven with her own, whose friendship, keeping loyal, sweetened her life, and survived her death. This was the Count Alfred D'Orsay, a descendant on the maternal side from the kings of Würtemberg, on the paternal side from one of the most ancient families of France, son of Napoleon's *Le Beau D'Orsay*, and himself, at the age of twenty-one, recognised as "the Admirable Crichton of his generation"—the veritable Phœbus Apollo of the age. For a moment the circles of their lives touched, to part for the time being. D'Orsay was soon returning to pursue his career in France, while *Miladi* Blessington had still to contemplate those continental journeyings destined to prove eventful as to her future.

In August, 1822, the Blessington establishment started upon those famous wanderings abroad, which exercised so vast an influence over *Miladi's* career, and which have given to the literary world her *Diaries*, her well-known *Journal of Conversations with Lord Byron*, her *Idler in Italy*, *Idler in France*, etc.

(*To be continued.*)

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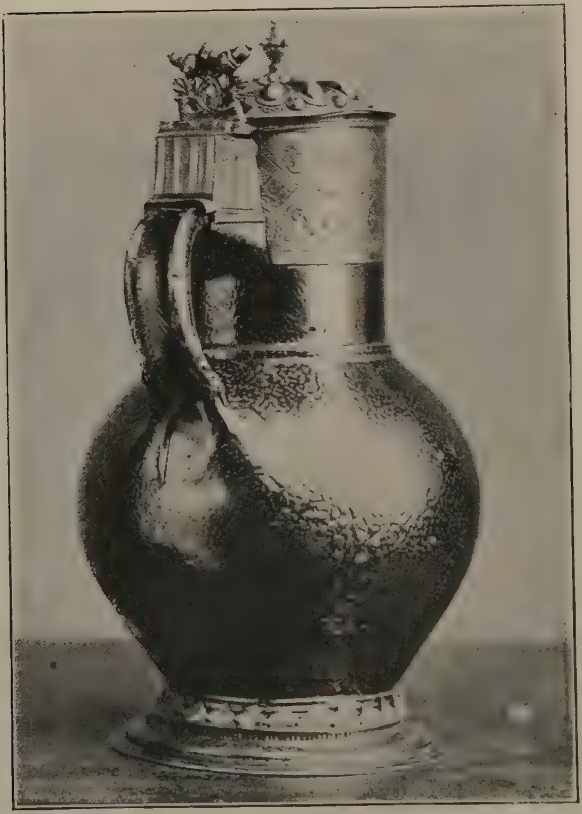
* *The Most Gorgeous Lady Blessington.* Downey & Co., 1897.

A DEVON HEIRLOOM
BY ALFRED WALLIS

Joint author (with W. Bemrose, F.S.A.) of "The Pottery and Porcelain of Derbyshire"

THERE are heirlooms and heirlooms in Devonshire. The enthusiastic collector who may chance to find his way to the outskirts of Dartmoor will not fail to discover many a specimen of old lustre ware, of quaint Staffordshire figures, of Plymouth sauce-boats, and Bristol tea-ware, upon the shelves and mantels of the moorland cottages. "They have been handed down in the family for generations," so says the simple cottager, who is not unwilling to part with her prized possessions for a consideration in coin. Her great grandmother set especial value upon that teapot (which has a blue cross marked on the bottom), and a "gent," who was there a few weeks ago, told her that if she had it in London she might ask her own price for it! The teapot is decorated with festoons of green roses, and the good woman thinks she has a cup and saucer somewhere of the same service which she might be induced to sell, for, she says, "the times are very hard." But let the buyer beware! The simple cottager is not always so ingenuous as she appears to be, and the much-prized, and still more highly-priced, "heirloom" will not always bear the test of expert examination. In fact, I have heard of the mysterious re-appearance of a rare bit of Plymouth porcelain in a certain little corner cupboard not long after its sale to a wealthy visitor; at least, if the mug were not that identical specimen, the cottager must have owned another heirloom so much like that which she wept over on parting with it, that very few connoisseurs could tell the difference.



STONEWARE JUG
MOUNTED IN SILVER-GILT

The photograph which accompanies this notice is taken by Messrs. Heath and Bradnee, of Exeter; it shows a stoneware jug of exceedingly rich coloured brown mottled glaze, mounted in silver-gilt, as a drinking vessel, with a neckband of interlaced straps, a *repoussé* cover surmounted by a small vase-shaped baluster and button, and two acorns (with leaves, forming the purchase) for lifting the lid. Around the foot of the vessel is a deep mount formed of strawberry leaves, and of other details in *repoussé* work. With the exception of a broken leaf in this lower portion, the whole specimen is in faultless condition.

The tradition in the Hookway family, in whose custody this jug has rested since the Revolution of 1688, is that it was originally dug up during farming operations upon some land at Sandford, near Crediton, owned by an ancestor. Since then it has been handed down by special bequest, the clauses referring to it in various wills of the seventeenth, eighteenth, and nineteenth centuries identifying it as "The Jug." So far as I can learn, it has never been in the hands of any repairer, and is probably now in the same state as when first discovered more than two centuries ago. Mr. Hookway, of Exeter, the owner, calls it "a Cardinal Bellama jug," but this is a mistake, as the true "Bellarmine" or "Graybeard" jug requires a mask, etc., to entitle it to that designation.

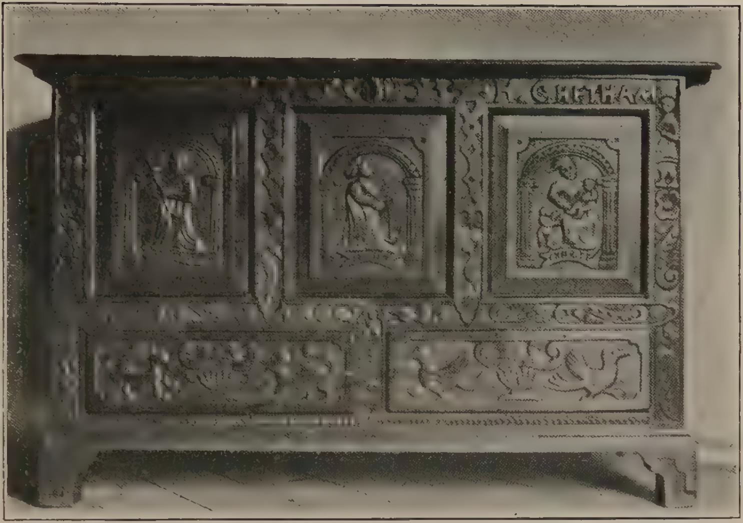
One, in the possession of the present writer, was excavated whilst digging a drain in the courtyard of Etwall Hospital, near Derby, about the year 1860. It has the oval cartouche, beneath the mask and upon the belly of the jug, filled with a double rosette of leaves instead of the usual armorials. [The Etwall Charity was founded by Sir John Port in the sixteenth century.] Otherwise the two vessels are much alike in their material and mode of manufacture, especially in the richness of the mottled glaze, which distinguishes the stoneware of the Low Countries about this period.

Notes

A Humphrey Chetham Chest

THIS oak chest has for many years lain in the room of a private house, where, like many other ancient things of its kind, it has neither been valued nor appreciated. Quite apart from the quaint and unique character of its workmanship, a much greater interest is attached to its historical association with Sir Humphrey Chetham, the founder of the Chetham Hospital in Manchester, for whom it was evidently constructed in 1653.

The three upright panels are carved to represent Faith, Hope, and Charity, whilst below are two designs inscribed "SALUS" and "PECUNIA," meaning of course "Health" and "Wealth" respectively. There are many other peculiar carvings in keeping with the rest of the work, and the edge of the lid is beautifully decorated all round the top, about two inches wide. At one time there must have been two drawers at the bottom, but these have since been removed and the fronts nailed on to the chest.



HUMPHREY CHETHAM CHEST

Frans Hals born at Antwerp, 1580 (?), died at Haarlem, 1666

HALS is entitled to rank as the greatest portrait painter, with the exception of Rembrandt, of any age. Although at times he lacks the refinement of his contemporary, Van Dyck, his skill in portrait groups is far in excess of that master. The great "Doclen" groups at Haarlem are the finest works of the kind ever painted, natural in the positions of the numerous figures, and remarkable both in drawing and freshness of colouring.

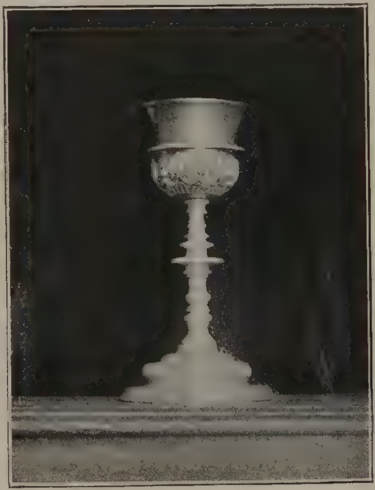
His great faculties were at their best from 1616-1640; after that date his work became careless and his colouring lost much of its charm, blackness predominating. Hals led an improvident and irregular life, and in his old age became bankrupt; he was, however, granted a small pension by the municipality of Haarlem as a reward for the great artistic service he rendered to the town.

Only during the last few years has Frans Hals' work received the praise it so richly deserves. An important book on Hals by Gerald Davis has recently been published, which should do much to popularise the work of the master. The following is the description of the picture in the National Gallery official catalogue:

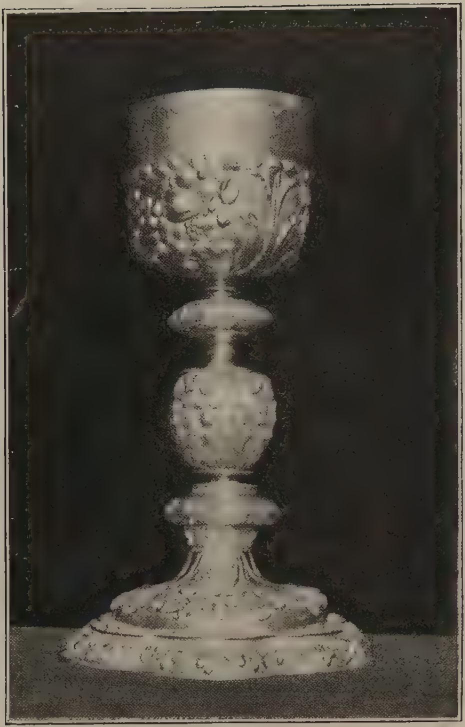
"*Portrait of a Man*, by Frans Hals, 1580 (?) 1566. Bust portrait turned to the right in a sitting posture, looking out at the spectator. A fresh-coloured man, of about forty years of age, with short, brown hair, moustaches, and chin tuft, in a black satin doublet and voluminous ruff. 25 in. by 19½ in. Painted 1633. Presented by Miss E. J. Wood, 1888."

Church Plate

A FEW years ago it was a common thing to find church plate made of pewter for sale in curiosity shops at Antwerp, and I was told these vessels were used at the time of the French Revolution, 1794, when the churches both in France and Belgium were robbed of their silver services. No doubt a great deal of the silver work was melted down and turned into money, but from time to time very fine pieces of old church plate reappear and come into the hands of the dealers.



SPANISH CHALICE MADE IN MEXICO
Circa 1550



CHALICE FLEMISH REPOUSSÉ
Circa 1630

A few years ago a man brought the chalice figured here to an Antwerp dealer, and I happened to be there at the time. The man refused to say how or where he got it, but as it was for sale I bought it. It is a good specimen of seventeenth century Flemish *repoussé* work, and the date *circa* 1630, according to the opinion of experts, makes it a possible design of Rubens for the Antwerp Cathedral. The cup, which is silver, is overlaid by rich work hammered out of very thin copper plated with gold, and this is removeable when the cup is unscrewed from the pedestal. The height of the chalice is 12 inches, and the breadth of the base $7\frac{1}{4}$ inches.

The small chalice shown on previous page was found in a small shop at Antwerp kept by a Jew. The story he gave about it is a curious one. A Belgian priest who had gone out to Mexico died, and his brother went over there to wind up his worldly affairs. He brought the chalice back with him and sold it to the Jew for old silver. The height is $8\frac{1}{4}$ inches and breadth of base $4\frac{1}{2}$ inches; the weight is 22 ounces. It is made of perfectly pure silver, and the ornamentation round the cup is hammered silver plated with gold, and is removeable when the cup is unscrewed. The cup itself has a thick plate of gold over it. I took the chalice to be examined by the British Museum authorities, and I was surprised how accurately they guessed its history. They told me from the purity of the silver and the solid work they believed it had been made in a country where silver was common, such as Peru or Mexico. The design was Spanish, and the probable date 1550 or thereabouts. This was very much in keeping with the Jew's story, and no doubt the chalice is Spanish work about the time when Mexico came under Spanish influence.

The paten shown below is the property of the church of Hooton Roberts, Yorkshire, and has a peculiarly interesting history. It was formerly a small dinner plate belonging to the great Lord Strafford, who owned Hooton Roberts parish and its Manor House, formerly a dower house of the Wentworths. After the Earl was beheaded in 1641, his widow continued to live at Hooton Manor for over forty years. In her will she desired that she should be buried at night in the church, and no one should know in what particular spot. The secret was well kept for over two hundred years, and then a very interesting discovery was made. It was found necessary to take up the flagging below the third step of the chancel immediately in front of the communion table, and to open a drain from north to south of the chancel about two feet deep, in order to procure a free passage of air to dry the floor. The workmen came upon a coffin lying north and south, not east and west as is usual, and though only the skull and bones remained it was easy to see they had belonged to an old woman. Following the course of the drain, and not going more than two feet deep, another coffin was come upon, lying north and south, and immediately in front of the communion table. The skull first appeared, and when touched it fell into the

LORD STRAFFORD'S PLATE

trench. The vertebræ were lifted out and one was found cut in half. The skull was a very fine one with an expansive forehead. Everything was dust excepting the bones, but it could be seen that the coffin was shaped with sloping sides, and had been originally covered with cloth and brass-headed nails. An examination was afterwards made of the tomb in Wentworth church where Lord Strafford is said to be buried, but no sign of a burial having taken place could be found. It is most probable that the widow of the great Earl had his body secretly buried at Hooton Roberts, and gave orders that she was to be herself laid by him and nobody was to know. In those disturbed times such a step was by no means unusual. Ill-treatment of the dead was a common method of revenge for supposed injuries done during life.

The gift of Lord Strafford's dinner plate to the church was probably made by himself. The date of the silver mark is 1625; the crest on the plate is prior to his being created an earl. It is curious that these burials should have been made only six inches below the flagging. It might be thought the elevation of the east end of the chancel had been tampered with, but this is not so, as the present communion table stands higher than the top of the pulpit.

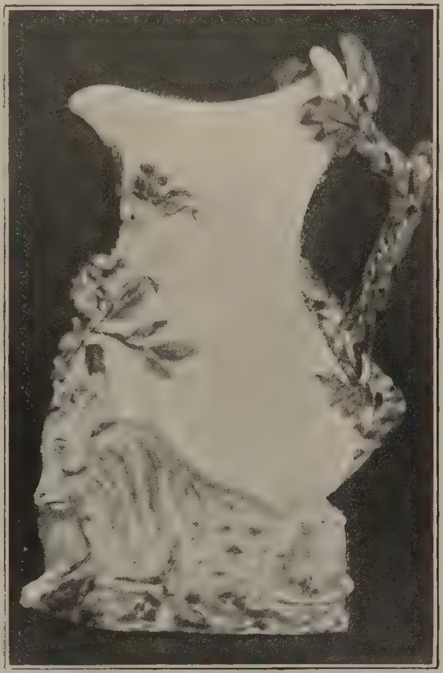
A Chelsea Cream Jug

For many years cream jugs, similar to the one here illustrated, were considered to be indubitably of Bow manufacture, and were regarded as the standard by which other pieces of china presumably Bow might be allocated, and of these Goat and Bee jugs some twelve examples have survived the tender mercies of successive generations of domestics.

The design of these jugs consists of two goats facing in opposite directions, whilst beneath the spout, on a floral spray, is a bee, which on some specimens looks upwards, on others downwards, these latter being in the large majority, whilst the handle, which is rustic in character, is formed of an oak twig, with leaves attached. These cream jugs group themselves into two classes, according to whether they are painted in their natural colours or have been left undecorated. Some of the coloured specimens have the rim plain, others coloured; some have floral devices scattered over the body, others, again, have the inside of the mouth treated in a similar manner. One specimen, which was in the Marryat collection, had, in addition, a small insect on the handle. This example, which in this feature stands alone, realised thirty pounds at the sale which occurred in 1867.

All these jugs are marked beneath with an incised triangle; some have, in addition, the word Chelsea in script characters, whilst on two jugs, 1745, the date of manufacture likewise occurs.

Those jugs bearing the place of manufacture are extremely rare, only four having come down to us. It would appear that the presence of the bee on those examples marked with the triangle only, gave rise to the impression that this was a rebus on the initial letter of Bow, which from this circumstance was inferred to be their place of origin; had those examples which bear the word Chelsea come to light earlier, this error would doubtless not have arisen.

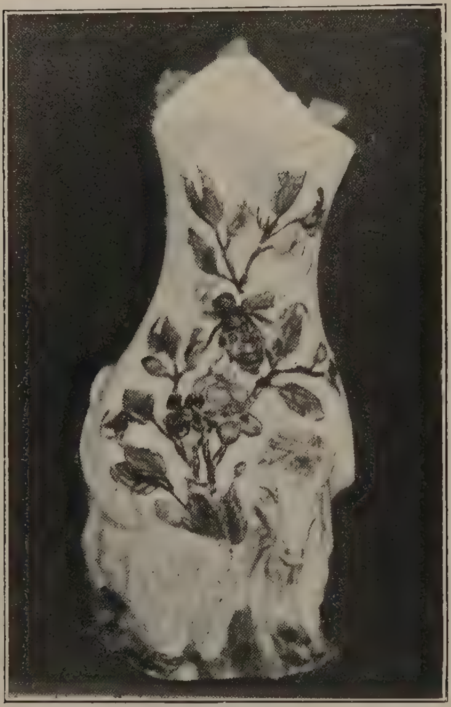


CHELSEA CREAM JUG

Those cream jugs which show the date and place of manufacture are of first importance, since they fix the opening year of the Chelsea factory. It is interesting to notice that there is in the collection of Henry Willett, Esq., a corresponding cream jug, in silver, having the hall-mark of the year 1738, and since it is known that Henry Sprimont, subsequently manager of the Chelsea works, was prior to his entering that factory a silversmith, it would be a pleasing thought to connect this design with his name. It is, however, more than probable that the jug in question is not so old as the hall mark would imply, "Cucullus non facit monachum."

The example which forms the subject of this note is marked with the incised triangle and Chelsea.

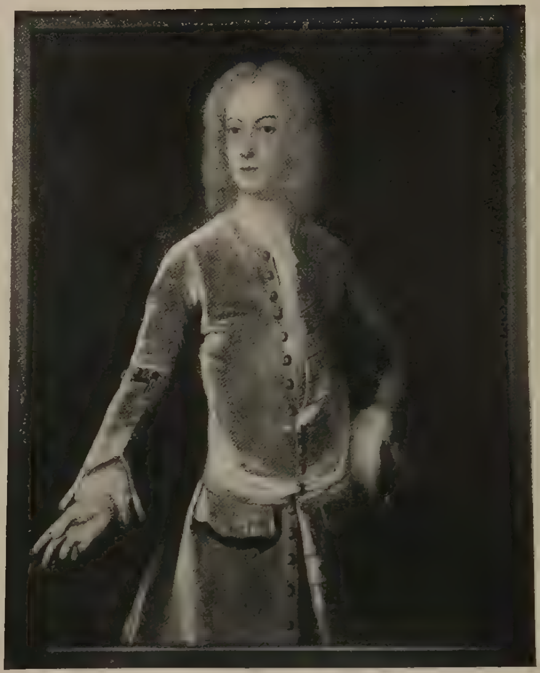
In conclusion, it might be well to mention the fact that there are not a few specimens, both plain and coloured, marked with the triangle, the date of whose manufacture is of a somewhat later period; the execution is coarser, the bee's wings being short, whilst the goats lack the pleasing alertness of the originals.



CHELSEA CREAM JUG

Portrait of 11th Earl of Derby

In August last was exhibited at the Science and Art School, Church Road, Teddington, a portrait of the 11th Earl of Derby, by Hamlet Winstanley. The portrait, which merits special attention, was "discovered" in a small barber's shop in Twickenham, and is a three-quarter length, 46 in. by 37 in. An inscription on the back of the canvas reads as follows: "Sir Edwd. Stanley, Bart. After his Earl of Derby. Hamlet Winstanley, pinxt., 1733." Painted on the front is the title, "Edward Earl of Derby, 1740. Hat. Winstaly (*sic*) pinxt." Hamlet Winstanley, the painter, was a pupil of Kneller, and son of the designer and builder of the first Eddystone lighthouse, which was destroyed by a great storm in 1703. The portrait was in a very bad condition, having rents and holes in the canvas, and the face painted over in a very crude manner, evidently by some novice, who had thereby covered up the dirt found underneath by the restorer.



PORTRAIT OF 11TH EARL OF DERBY

Heraldry

From THE CONNOISSEUR, *October*, 1754.

There is a custom, which was doubtless first introduced by the great, but has been since adopted by others, who have not the least title to it. The Herald's office was originally instituted for the distinction and preservation of gentility; and nobody is allowed to bear a coat of arms unless it is peculiarly appropriated to the family, and the bearer himself is entitled to that honourable badge. From this consideration we may account for the practice of hanging the hearse round with escutcheons, on which the arms of the deceased were blazoned, and which served to denote whose ashes it conveyed. For the same purpose an atchievement was afterwards fixed over the door of the late habitation of the deceased. This ensign of death may be indulged, where the persons are ennobled by their birth or station, and where it serves to remind the passer-by of any great or good actions performed by the deceased, or to inspire the living with an emulation of their virtues. But why, forsooth, cannot an obscure or insignificant creature go out of the world, without advertising it by the atchievement? For my part, I generally consider it as a bill on an empty house, which serves the widow to acquaint us, that the former tenant is gone, and another occupier is wanted in his room. Many families have, indeed, been very much perplexed in making out their right to this mark of gentility, and great profit has arisen to the Herald's office by the purchase of arms for this purpose. Many a worthy tradesman of plebeian extraction has been made a gentleman after his decease by the courtesy of his undertaker; and I once knew a keeper of a tavern, who not being able to give any account of his wife's genealogy, put up his sign, the King's Arms, for an atchievement at her death.

School of Art Wood-Carving

The School of Art Wood-Carving, South Kensington, which now occupies rooms on the top floor of the new building of the Royal School of Art Needlework in Exhibition Road, has been re-opened after the usual Summer vacation, and we are requested to state that some of the free studentships maintained by means of funds granted to the school by the Technical Education Board of the London County Council are vacant. The day classes of the School are held from ten to one and two to five on five days of the week, and from ten to one on Saturdays. The evening class meets on three evenings a week and on Saturday afternoons. Forms of application for the free studentships and any further particulars relating to the school may be obtained from the manager.

Miss Foote Painted by G. Clint, A.R.A. Engraved by C. Picart

The August number contains a tinted portrait of Miss Foote, the celebrated actress, afterwards Countess of Harrington, from the original likeness painted by Clint, A.R.A., and engraved by C. Picart. This lady was the daughter of Samuel Foote, of Plymouth, who succeeded Phillips in the occupation of The Hotel, Exeter (now the Royal Clarence), in 1813. In the following year, namely, on Thursday, June 2nd, 1814, Miss Foote made her first appearance at Covent Garden Theatre as Amanthis in *The Child of Nature;* became the wife of Charles, Earl of Harrington, in 1831, and died December 27th, 1869, her life at Elvaston Castle, Derbyshire, having been marked by never-failing charity to the poor and generosity to all.

Important Notice

Collectors are warned against unauthorised persons demanding access to, or information about, objects in their collections for purposes in connection with The Connoisseur. This warning has been deemed necessary, as it is within the knowledge of the Editor that the name of the Magazine has been frequently made use of without his authority.

CONCERNING THE SERIES OF "HUMOROUS MEZZOTINTS" BY JOSEPH GREGO

One of the distinctive lines of collecting in the eighteenth century is revealed in the vastly characteristic series, issued by various and manifold firms of rival printsellers, known, for want of a more exact classification, under the general description of "humorous mezzotints," and generally redolent of the piquant flavouring of an uncompromisingly Hogarthian spirit. The present number of The Connoisseur offers a typical example of one example of this very extensive series, an excerpt from social life in 1782—described as *A Man Trap* —as similar examples of the same *suite* were significantly labelled *A Wo-man.* This same fashionable butterfly appeared in the *Revue Illustrée* as an example of the "English school of the eighteenth century." As these examples of the mezzotinter's choice art are sufficiently numerous, amounting to many hundreds, to prove of interest to experienced collectors, it is interesting to note that Mr. Challoner Smith, when he undertook to prepare his adequate history of the *Art of Mezzotint*, so far travelled afield into the extensive realms of this branch, as to collect several hundred choice proof and fine impressions from the vast mass of "Humorous Mezzotints," to adequately represent the subject in case he eventually found space in his work to illustrate this characteristic department. As it unfortunately happened, conditions of lack of room led to the exclusion of this typical section, which could with advantage be included in a supplementary volume. The vogue for publishing "Humorous Mezzotints," to commence with, about joins on with the date of Hogarth's death, and in its decline overlaps the dawn of the nineteenth century; the practitioners of this branch, therefore, properly belong to the palmy days of the mezzotinter's art, and their productions are consequently precious examples in the estimation of *cognoscenti*—when it is realised that G. Earlom executed many examples, that J. Watson, Lawrie, J. Dixon, Houston, Dawe, J. R. Smith, J. Dean, James and William Ward were extensive contributors, among the better esteemed mezzotinters, to this eccentric field, it will be realised that there is considerable artistic interest found in the branch under consideration.

Representing in Hogarthian spirit the follies and frivolities of the prevailing fashions, tastes, hobbies, manias, and pursuits of pleasure, entertainment, dissipation, and amusement, these lively pictorial satires proved wondrously popular and entertaining.

No more characteristically typical feature of the actual generations in question can be imagined than the art exhibitions presented gratuitously to the fashionable public by the emporiums where these mezzotints were permanently "on view." The feature survives in the actual humorous mezzotints which give us faithful pictures of the veritable shop-fronts of the more noteworthy publishers, with all their most attractive and successful publications displayed. The actual mezzotints were engraved of a size to conveniently occupy respectively the space of one pane, and, as the old-fashioned fronts of these popular Caricature Warehouses uniformly offered some forty-eight separate panes or panels at one view, these fairly representative exhibitions became permanent institutions. Selecting typical examples of these most admirable and spirited instances of artistic advertising in the eighteenth century, we are introduced to the actual pictures of the emporiums of enterprising and now historical publishers, such as Humphreys; John Bowles, of Cornhill; Carrington Bowles, in St. Paul's Churchyard; and similar characteristic and recognised headquarters of which representative humorous mezzotints are happily preserved. The artist and the mezzotinter of the spirited version representing John Bowles's emporium, 13, Cornhill, is J. Smith, and the print is dated 1773. It is truly a spirited drawing, and must satisfy exacting requirements as a brilliant example of the art of the mezzotinter. The spectators are enlisted to enforce the spirit of the picture; and the best of the examples published by John Bowles are displayed framed in their respective panes. The title is, "Miss Macaroni and her Gallant at a Print Shop."

> "While Macaroni and his mistress here
> At other characters in picture sneer,
> To the vain couple is but little known
> How much deserving ridicule their own."

The artist who has similarly represented the famous *Caricature Warehouse* of Carrington Bowles, a great patron of this branch, is Dighton; the stock on exhibition is displayed with similar exactitude; every example is an accurate "reduction in small," and the figures of the passengers are enlisted in carrying out the humours of a remarkably windy day, characterising the boisterous breezes familiar round St. Paul's Churchyard. Glancing through an extensive gathering of these quaint mezzotints one notes the publishers were Bowles (John and Carrington respectively), later Bowles & Carver, their numbered publications amounting to many hundreds: W. Holland, 50, Oxford Street, W. Humphrey, Cecil Court, St. Martin's Lane, also Gerard Street, and later in the Strand. 53, Fleet Street was another recognised head-quarters of the art, this was Robert Sayers's map and print-selling warehouse, later Sayers & Bennett, and, at the close of the century, Laurie & Whittle. About the same period, S. W. Fores, 3, Piccadilly, is found issuing choice examples; Ryland & Bryer, Engravers and Printsellers at the King Arms Yard, Cornhill, contributed to the same branch. Some of Sayers's early examples, for instance, *The Curious Maids* (1766), has the title engraved in English and French; some of the plates scraped by W. Humphrey, for instance, *The Pantheon*, after Elias Martin (1772), has the price (3s.) engraved on the plate. The regular designers who made a profession of supplying drawings for the mezzotint engravers to reproduce are well recognised; Kingsbury produced many pleasing subjects, especially of the piquant feminine order, as did George Morland, W. Ward, F. Wheatley, H. Singleton and similarly spirited artists. Dighton produced extensive series, such as *suites* of *The Twelve Months*, represented as fashionable females, *The Seasons*, and very numerous satirical subjects. John Collett, a follower of Hogarth, painted several pictures for Carrington Bowles, such as *Spring*, *Summer*, *Autumn*, *Winter*, and more humorous subjects—ladies playing cricket, nine-pins, and following other masculine sport. Isaac Cruickshank made one branch of his profession the supplying of water-colour drawings for the mezzotinters; some of the early drawings were vastly interesting and curious, and mark the first efforts of the native artists.

Popular novelists inspired many of the subjects; for instance, Fielding's *Tom Jones* suggested, with fair *Sophia Western*, quite a series of Morland's contributions; the popular resorts, the Pantheon, Bagnigge Wells, Vauxhall Gardens, etc., account for many of the most interesting subjects; army and navy, soldiers and sailors, mostly from a gallant point of view, evidently proved favourite subjects; the Camp at Cox Heath inspired very numerous spirited pictures; gallantry, above all, enjoyed the fullest favour; and the gay proceedings of the most dashing belles of the era proved inexhaustible themes by providing the liveliest of topics for the artists to delineate, the gifted mezzotinters to "scrape," and the publishers to delight their patrons by issuing in profuse and edifying series, nowadays growing into value and appreciation.

ADVERSARIA BY AN OLD HAND

The recent death of Mr. John Scott, of Largs, N.B., removed the most enthusiastic and successful collector of Mary Stuart books and MSS., and it is extremely probable that, as Mr. Scott's family take, I understand, no special interest in the subject, the whole will come to the hammer. There are two or three other competitors for this fascinating branch of early literature, who will in such case have an excellent opportunity of supplying themselves with *desiderata*. Mr. Scott compiled an excellent catalogue of his library, which is regarded as an authority.

The sale of two or three *Petition* crowns of Charles II., and the indication of the whereabouts of others, lead to the persuasion that this fine coin is somewhat less rare than was at first supposed, and that there is more than one example still preserved in the original leathern case. Yet the price paid by Spink & Co. for the first, which occurred in recent years—£500—was nearly reached when it was re-sold in the Murdoch sale; and the buyer at £420 had not exhausted his commission. It is, however, a question whether the *Reddite* crown of the same reign and period is not really the scarcer piece, although it does not enjoy an equal prestige. A doubt has been lately cast on its strictly contemporaneous issue, as the point has been raised whether the two inscriptions, so opposite in their tenor, would have been employed in such close succession. But the present age is perhaps more than wholesomely sceptical, warned by the innumerable traps which have been laid for it in the different series.

The sale of a portion of Mr. William Norman's eighteenth century tokens on the 13th July comprised some remarkable rarities, yet very few unknown to Atkins. The event, however, reminded one of the historical, biographical, and archæological aspects and uses of this class of records, of which we have in the very complete monographs of Atkins and Williamson such valuable calendars or bibliographical notices.

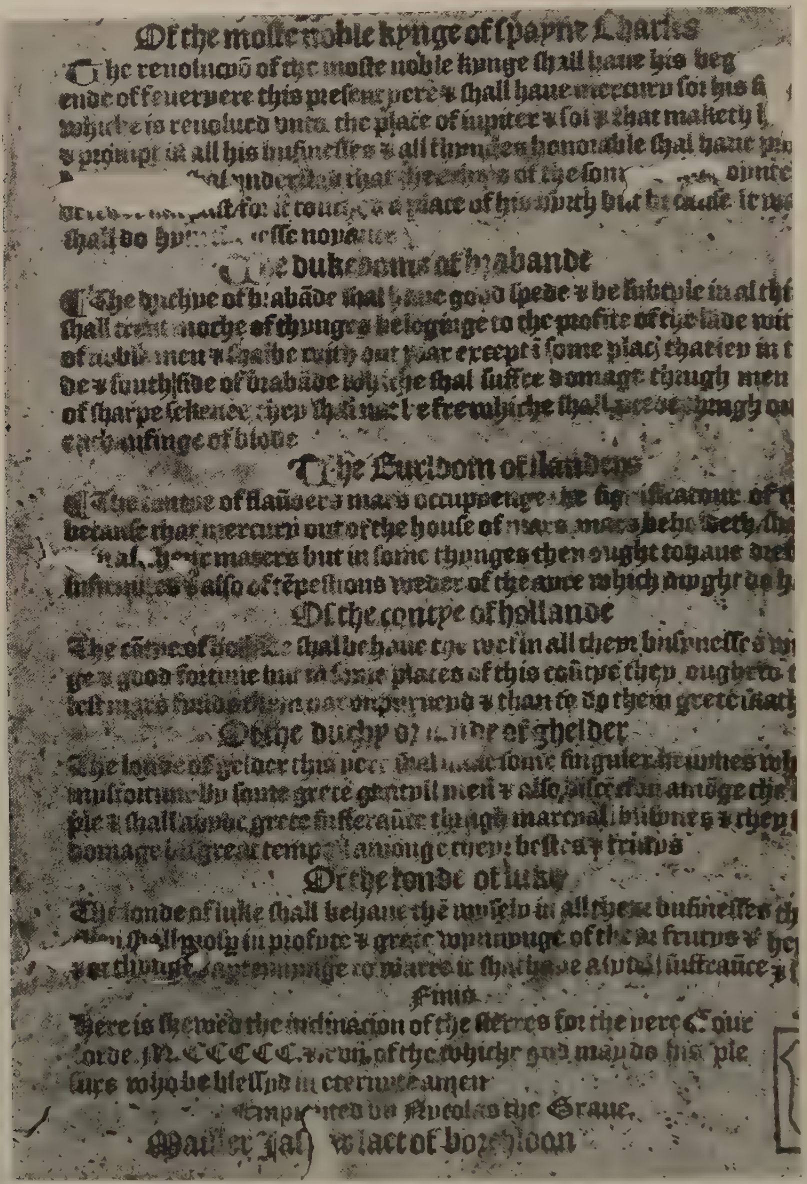
The fourth division of the enormous numismatic collections of the late Mr. J. G. Murdoch, sold in July, occupied nine days, and is to be succeeded, it is understood, by the residue of the English series and the medals. The two latter events, however, are reserved for next year. A perusal of the last portion offered for sale on the first receipt of the catalogue made one wonder where buyers were to be found for so extraordinary a volume of important and valuable property, in which coins, usually classed as rarities, and found in single specimens, are dwarfed by the presence of a group of variants, each different in some technical detail dear to the true connoisseur. Mr. Murdoch has been fortunate in obtaining for his collection editors who have rendered, and are rendering, the sectional printed account of the magnificent aggregate a fit monument to his memory. If the passion for accumulation strikes one as somewhat too ruling, let us remember that the possessor was a very wealthy personage, and that he at any rate facilitated in such a way the recognition of previously inedited examples.

It is an open secret that His Majesty the King of Italy is the owner of a vast cabinet of Italian coins, which he began to form before he came to the throne. The King has availed himself of every possible opportunity of completing the numerous series, which constitute his special study, and spares neither trouble nor expense in the undertaking. He is, of course, assisted on all sides by those about him, and His Majesty and a few coadjutors have been for some time engaged in preparing a national work on the numismatic productions of the Peninsula. One of the most important accessions to the Royal collection was the transfer to it a year or two since of some of the rarest pieces in the sale at Frankfort of the Cavaliere E. Gnecchi, of Milan, and competitors on that occasion for the prizes had to console themselves for their disappointment by bearing in mind that they had been beaten by a King. His Majesty has yet nevertheless to wait for certain items, some of which are in private collections in England and elsewhere; but expectation is more pleasurable than fruition.

Harper's *New York Magazine* will prove the medium for divulging a long-kept literary secret. A lady in England was, possibly unknown to herself, the owner of three documents, of which two were letters from Charles Lamb to Miss Fanny Kelly, the actress, and the third was a copy of Miss Kelly's answer. The signal point is, that Lamb in the first communication *made an offer of marriage* to Miss Kelly, who has been always recognized as one of his circle of friends and correspondents, and that the lady declined the proposed alliance. Her refusal did not interfere with the pleasant relations previously subsisting between the two; but it is immensely obvious that we have here a disclosure at the eleventh hour, which might have involved, had it proceeded further, the most vital issues, and have changed the whole course of the interlinked lives of the two Lambs. Our readers will have the means of judging for themselves by a perusal of the paper by Mr. John Hollingshead in *Harper's*.

It has always been a familiar knowledge among Spenserian students, that the author of the *Faërie*

Queen, and Gabriel Harvey, scholar, controversialist, and book-collector, were on terms of the closest intimacy during many years, and were in the habit of exchanging opinions and experiences on literary matters. Mr. John Payne Collier almost divided his homage between Spenser and Shakespear, and accomplished a good deal in elucidating the life of the earlier writer. Mr. Collier did an excellent service in bringing under general notice a volume in the Bodleian, which Spenser had given to his friend, containing certain popular tracts of the time, which Harvey undertook to read, or to forfeit his copy of Lucian. The survival of this record impressed us all with a sort of surprise, and even something like satisfaction, that Spenser should have cared to look into such ephemerides, and to recommend his learned acquaintance to do the same. So far, so good. Now, it is not many months since a yet more momentous discovery was casually made relevant to Spenser and his relations with Harvey about 1578, when they were both young men between twenty and thirty. At a sale by auction, July 4th, 1903, there presented itself a rather thick volume in the old vellum cover, containing five separate pieces, formerly the property of Harvey, and mostly annotated by him, and authenticated (if that had been necessary) by his signature



FINAL LEAF OF EPHEMERIS, 1517

and initials repeated over and over again. One peculiar feature about the volume was, and is, that all the component parts were on the same kind of theme—they, one and all, deal with travelling and geography, and were collected by Harvey between 1576 and 1580. They are as follow:—

1. Dionysius Alexandrinus, *The Surveye of the World*, 1572.
2. *A Brief Treatise*, conteinyng many proper Tables, 1576.
3. *The Traveiler*, by Jerome Turler, 1575.
4. *The Post for divers partes of the World*, 1576.
5. Lhuyd (H.), *The Breviary of Britayne*, 1573.

The book comes down to us as belonging to Harvey. No. 2 is expressly said to have been bought by him at York in August, 1576; and at the end of the *Treatise of Tables* he writes: "Gabrieli harueij et amicorum. One of mie York pamflets, 1576. Then fitt for mie natural and mathematical studies & exercises in Pembroke Hall." On the fly-leaves he mentions Chaucer, Lydgate, Spenser, Bartas, etc., and he notices the old *Shepherd's Calendar*—not Spenser's.

The expression above cited, "et amicorum," suggests that Harvey placed his books—at all events this one—at the service of his chosen friends, of whom Spenser was probably foremost; and it is to be remarked that this was exactly the period in the career of the latter, when he was meditating a tour on the Continent. Therefore the common topic treated between these covers was apt to prove of special interest and utility. But beyond that point there is another and still more impressive one, for Harvey lets us know that *The Traveiler* (No. 3 of list) was given to him by Spenser. On the title we read in his autograph: "Ex dono Edmundi Spenserii Episcopi Roffensis Secretarii, 1578." That is to say, at this moment Spenser was acting as secretary to Dr. Young, his former principal at Pembroke Hall, and quite recently promoted to the See of Rochester. The usual notion has been that Spenser left the University in consequence of having had a difference with the Master of Pembroke or one of the tutors; but here, apparently for the first time, we learn on unquestionable authority that he had accepted employment under the new Bishop. It is to be regretted that in such a case as that of Spenser the biographical *data* are so scanty and intermittent; and it becomes all the more desirable to neglect no possibility of supplying *lacunæ* and clues. When a few more centuries have elapsed, we shall, may-be, find ourselves in a position to write the literary history of our country. There are those who imagine that they have already achieved the task.

If anything may be added, it is that Harvey in his flyleaf notes refers to the *Shepherd's Calendar* more than once—not his friend's work, but an ancient popular treatise so-called, which passed through a long series of impressions, and which this fresh circumstance makes it more likely that Spenser was influenced by the title in christening his own poem then (1578) in the printer's hands. He was doubtless in London, reading the proofs, and not in the North of England, as has been hitherto supposed and stated.

In the covers of a volume of early Italian tracts of a popular complexion sold some time since by auction, were several leaves, all more or less mutilated, of two early English books, one from the press of Wynkyn de Worde, the last leaf with the colophon and device, and a second containing part of the text; the other, a nearly complete copy, but seriously damaged, of an ephemeris by Jasper Laet of Loos or Borchloon in Brabant, printed at Antwerp in 1517 in English. Both these productions were alike unknown, the ephemeris or almanac being thirteen years prior to any then in the British Museum. As the final leaf exhibits the date, and the author's and printer's names, a facsimile of it as a typographical curiosity appears on page 190.

RESULTS OF "THE CONNOISSEUR" COMPETITIONS.

Class E.—Design for an Inglenook.
1st Prize, £10, *Aide-de-Camp* (A. D. Clark, 30, Brymner Street, Greenock, N.B.).
2nd Prize, £5, *Psammead* (C. C. Biggs, 7, Geldstone Road, Upper Clapton, N.E.).
3rd Prize, £2, *Student* (T. H. James, 29, Bedford Street, Basford, Stoke-on-Trent).

" F.—Design for a Silver Centre-piece.
1st and 3rd Prizes not awarded.
2nd Prize, £5, *Cellini* (P. Rinner, 87, Albert Street, Regent's Park, N.W.).

" G.—No prizes have been awarded, none of the drawings being of sufficient merit.

" H.—Design for a Page Advertisement of an Antiquity Shop.
1st Prize, £10, *Insomnia* (A. C. Conrade, 268, Kennington Road, S.E.).
2nd Prize not awarded.
3rd Prize, £2, *Antique* (Emily Goodman, 81, Oakleigh Road, Clayton, Bradford).

BOOKS RECEIVED.

The Grave, by Robert Blair. London: Methuen & Co., 1903. 3s. 6d. net.
The Art of the Vatican, by Mary Knight Potter. London: G. Bell & Sons, 1903.
The Anonimo, by Geo. C. Williamson. London: G. Bell & Sons, 1903. 7s. 6d. net.
Bryan's Dictionary of Painters and Engravers, new edition, by Geo. C. Williamson, 1903. London: G. Bell & Sons, 1903. 21s.
The Blood Royal of Britain, by the Marquis of Ruvigny and Raineval. London: T. C. & E. S. Jack, 1903. £4 4s.
Little Books on Art (No. I., Romney), by Geo. Paston. London: Methuen & Co., 1903. 2s. 6d. net.
Little Books on Art (No. II., Albrecht Dürer), by Jessie Allen. London: Methuen & Co. 2s. 6d. net.
A Little Gallery of Romney. London: Methuen & Co., 1903. 2s. 6d. net.
The English Dance of Death, Vols. I. and II., by author of *Dr. Syntax.* London: Methuen & Co., 1903. 9s. net.
Great Masters in Painting and Sculpture, Michael Angelo Buonarotti, by Lord Ronald Sutherland Gower, F.S.A. London: Bell & Sons, 1903. 5s. net.
Donatello, by Lord Balcarres. London: Duckworth & Co., 1903. 6s. net.
Jean van Goyen, 10 photocollographies from Amsterdam Exhibition, by W. Versluys, Amsterdam.
The Nation's Pictures, Vol. IV. London: Cassell & Co.
Chester, a Historical and Topographical Account of the City, by Bertham C. A. Windle, illustrated by Ed. H. New. London: Methuen & Co. 3s. 6d. net.
The Electress Sophia and the Hanoverian Succession, by Dr. A. W. Ward. London: Goupil & Co. £3 3s. net.

The Editor is very anxious that the continual discoveries of Antiques and Curios in different parts of the British Empire, particulars in reference to which appear occasionally in the local press, should not be lost sight of by the whole body of collectors throughout the country. An account of the finds published in The Connoisseur will be useful for reference afterwards. He would therefore request subscribers to cut out any such particulars and forward them to the Magazine, when they will be published, together with such further accurate information as it is possible to obtain. All items so published will be paid for, and five shillings for each sketch or photograph for illustrating. All letters should be addressed to "Notes Editor," The Connoisseur, 95, Temple Chambers, Temple Avenue, E.C.

"An interesting discovery, or re-discovery, has been made at the Garde-Meubles, or storehouse of furniture belonging to the French nation, in the form of the whole of the carved wainscoting of a room executed for Louis XIV. This wainscot, the carving of which is described as incomparable, is divided into forty-one panels, each of five divisions. The subjects of the carving are the Laurel Wreath, the Lyre, the Escutcheon of France, and a Royal trophy, surmounted by the Sun of Louis XIV. The whole, which is painted white and retains its original ironwork, fortunately escaped the 'beautifying' to which the Palace of Versailles was subjected in the reign of Louis Philippe."

A full size reproduction of the beautiful miniature appearing on the cover of this issue will be given as a plate in the December Number.

Auction Sale Prices

The concluding portion of the index to parts 13 to 18 of Auction Sale Prices is included in the October number, and, as an increased demand is expected, early application is advisable.

Stamp Sale Reports are resumed in this number, and illustrations of the principal pictures sold during the month are given.

DESPITE the fact that September is considered the height of the dead season in the auction world, several firms held sales of stamps during the month, and the prices obtained compared favourably with those of May or June.

Messrs. Glendining held a two-day sale on September 17th and 18th of British, Foreign, and Colonial stamps from various collections, the following being the most important items: Ceylon, 1861, 8d. brown, a very fine specimen, £2 8s.; Labuan, 1885, 2 c. on 16 c., unused (Gibbons, No. 25), £2 10s.; British East Africa, 1890-1, 1 a. on 4 a. brown (Gibbons, No. 32), a fine, unused copy, £2 4s.; Transvaal, V.R.I., ½d. green, a mint pair, one stamp having the R.I. omitted, £2 6s.; Zanzibar, 2½ a. on 4 a. green, a mint block of 12, with corner margins showing the three types, £3 3s.; Nevis, 1861, 1s. green, unused and part gum, £1 8s.; Nevis, 1883-90, 6d. green, a very scarce variety, £2 16s.; and Nova Scotia, 1s. violet, a horizontal pair, slightly cut on left side, and minute rubbing to right bottom corner, so excessively scarce in pairs, £12. Other notable items were: St. Vincent, 1866, 4d. deep blue, a fine, unused copy, £2 10s.; Turk's Island, 2½d. on 1s. (Gibbons, No. 28), mint, £2 12s.; United States, Justice, 90 c., a purple mint pair, £4 12s. 6d.; and New South Wales, 1855, 8d. orange, imperf., a superb copy, £4 10s.

On the 24th and 25th, Messrs. Ventom, Bull & Cooper commenced their stamp season with the dispersal of a collection of British, Foreign, and Colonial postage stamps, there being a large attendance. The following were among the better prices on the first day: Natal, 1st issue, 1d. buff (nine specimens) and 3d. rose (three copies), all used on entire envelopes, £16; and 1877-79, 1d. on 6d. lilac, with the rare error "postage" omitted, used, £9; Orange River Colony, 1896, provisional, ½d. (in figures) on 3d. ultramarine, an entire unused sheet of 240, including one stamp surcharged four times, £10; Great Britain, watermark small crown, 2d. blue, unused, 3d.; and watermark small garter on blue safety paper, 1855-57, 4d. carmine, unused, with gum, £4 17s. 6d.; Gibraltar, Morocco Agencies, 5 cents on 10 cents, an unused horizontal pair of each, showing the error inverted V instead of A, £4; Spain, 1851, two reales red, a superb specimen of this rarity, £15 15s.; and British Central Africa, 1896, £1; black and blue, unused, £3 5s.

On the concluding day good prices were again maintained, about £1,050 being realised for the two days' sale. Among the most interesting lots were:—Transvaal, 1869-76 issue, 6d. blue on coarse paper, £2. Nova Scotia, 1s. cold violet, a superb pair, £33. New Brunswick, 1s. violet, with light cancellation, £7. United States and Columbus issue, $1 to $5, unused, horizontal pairs, £7 15s. Grenada, 1891 Provisional, 2½d. on 8d. grey brown, unused, twice surcharged, £3 3s. St. Vincent, 1886, 1d. rose red, £2 10s.; and 1880 Provisional, 1d. in red on half 6d. blue green, unused, a corner pair, with gum and additional diagonal perforation, £8. Tobago, 1880 Provisional, surcharged in pen and ink, 1d. on half of 6d. orange, used on half a 4d. yellow-green, £4 5s. Trinidad, 1852, lithographed 1d. blue, £3 2s. 6d.

Messrs. Puttick & Simpson sold the following important items at a sale of stamps held by them on the 29th:—Cape of Good Hope, 1853-58, triangular, 1s. dark green, unused block of four, £15 10s.; 1863-64, triangular, 6d. mauve, block of four in mint state, £7 15s.; and a pane of four 1s. emerald, unused, £16 16s. Mauritius, 1848, post paid, 1d. orange, early impressions, Nos. 8 and 9, £14; Nos. 2 and 3, £14; Nos. 5 and 6, £13; early impression of the 2d. blue, £8 15s. Orange River Colony, 1900, V.R.I., 5s. green, second printing, pair and a single one with thick "V.," £7 15s. Sierra Leone, 1883, 4d. blue, unused, £9 5s., and 1897, Provisionals, 2½d. on 2s. lilac, strip of three, types a, b, and d, unused, in mint state, £32 10s. Nevis, 1867, 1s. yellow-green, unused but no gum, £10. St. Christopher, 1885-88, Provisionals, One Penny on 2½d. blue, the small type of surcharge, in mint state, £19 10s.

The recent sale of Charles Dickens's birthplace at Portsmouth, the result of which has given universal satisfaction, revealed a fact which possesses much significance, and is therefore worthy of being placed on record. The price paid by the Mayor of Portsmouth (on behalf of the Corporation) for this unique memorial of the famous novelist was £1,125, while the adjoining property, of exactly the same character, yielded under the hammer the comparatively modest sum of £525. Thus we find that the birthplace realised more than double its actual market value, of which £600 was paid for "sentiment."

The sales held in London during September were of little importance, though on the 25th Messrs. Debenham, Storr & Sons sold a large collection of diamond and pearl ornaments, realising exceptionally high prices. Some old English silver, sold by order of the Court of Chancery, also made good prices. Sixty dinner plates, weighing 1,070 oz., fetched £250; 2 soup tureens, £61; 10 silver decanter stands, £24; 15 meat dishes, 708 oz., £134 10s.; a pair of ice-pails, £49 10s.; and a set of 4 sauce tureens and 4 salt-cellars to match, £52. The total amount of the sale was about £6,000.

Messrs. Branch & Leete, Liverpool, sold a large and valuable collection of pictures on the 23rd and 24th, many high prices being obtained. *Trying Them On*, by William Hunt, 130 gns.; *Where Lucar Flows*, Colin Hunter, 1877, 118 gns.; H. Stacey Marks, *The Jolly Post Boys*, 675 gns.; T. Creswick, *The Woodcutters*, 150 gns.; Frank Topham, *The Lottery Ticket*, 114 gns.; and the following four pictures by G. H. Boughton, *False and Fair*, 180 gns.; *The Rivals*, 125 gns.; *The Pilgrim Fathers*, 175 gns.; and *Black-Eyed Susan*, 180 gns. Two pictures by Briton Riviere, *Warranted Quiet to Ride and Drive*, and *For Sale*, 121 gns. and 271 gns.; H. Merle, *Marguerite Trying on the Jewels*, 140 gns.; J. Tissot, *The Captain's Daughter*, 175 gns.; and J. Stark, *In Wharfedale, Yorkshire*, 104 gns.

Perhaps the most important items in the sale were a pair of pictures by Erskine Nicol, *The Balance on the Right Side*, and *The Balance on the Wrong Side*, which realised 780 gns.; the sale concluding with other works by this artist, *A Dander after the Rain*, 475 gns.; *The Sabbath Day*, 640 gns.; *Bothered*, 420 gns.; *Before and After Donnybrook*, a pair, 390 gns.; and *A Great Temptation*, £150 gns. *The Lass that Loves a Sailor*, by Hamilton Macallum, realised 125 gns.; and *Ruin*, by Charles Greene, went for 250 gns.

At a sale held by M'Tear & Co., Glasgow, on the 18th, *A Tavern Scene*, by David Teniers, made £189; *The Assumption*, by Rubens, £315; and an oval painting by Greuze, *A Young Girl reclining in a chair*, £294.

Stamps

The Philatelic Society of London and New Zealand

THE Philatelic Society of London, as represented in its official organ, seems to have worked itself up into a veritable frenzy. The Postal Administration of New Zealand is attacked in a most virulent manner. Its issues of stamps are definitely stated to be "prompted by the unworthy desire of the postal authorities to increase their revenue by the sale of worthless rubbish to the unwary collector," and the Postal Administration is described as being more venal "than the most venal of the South American States."

This is strong language to be used by the official organ of a responsible society. It can scarcely fail to be regarded by the New Zealand authorities as being most insulting, and seeing that the Philatelic Society of London is presided over by H.R.H. the Prince of Wales, who was but recently the honoured guest of the Colony, it seems to be recklessly unwise and most injudicious.

Now what are the facts. New Zealand some five years ago got Messrs. Waterlow to engrave for them a very handsome series of postage stamps, all more or less illustrative of local scenery. These were engraved in the very best style on the finest steel plates. The first printings, by way of showing what could be produced with such plates, were specially made by the English engravers. Then the plates were sent out to the Colony with an expert to initiate the local printers into the secrets of the fine art of steel plate printing. The local workmen found the task more than they bargained for, and in their plucky endeavours to equal the English work they tried one paper after another, as every printing office does. Then the perforation of paper damped for steel plate work added to their difficulties, and a finer gauge machine was ordered from home.

And now, forsooth, because some four varieties of paper and two varieties of perforation have resulted from these local efforts of the Colony to do its own fine art stamp printing it is traduced as being more venal than the most venal of the South American States.

Government Prosecution *re* Official Surcharges

THE Government prosecution of certain persons for trafficking in such Official stamps as are over-printed and reserved for the use of Government Departments has resulted in the imprisonment of Walter Richards, principal clerk in the Postal Department at Somerset House, and Anthony Buck Creeke, jun., for six months, and the acquittal of three other defendants. Richards loses an excellent Government appointment, with a salary of £540 per annum, with a sure prospect of further advancement and a solid pension. Creeke, who has probably forfeited his right to continue his practice as a solicitor, was the co-author of the standard work on the *Stamps of Great Britain*, published by the Philatelic Society of London, and was a philatelist of acknowledged ability. His knowledge, unfortunately, opened the road to temptation, and he fell a victim of speculation.

The final result of the case, from a philatelic point of view, will be far reaching. Unused English Departmental stamps must be omitted from all dealer's catalogues and stocks, and they cannot be offered for sale without great risk, either privately or publicly, for in the unused state they will officially be regarded as stolen stamps if found in the possession of the public.

ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and if sent by post, registered.

N.B.—All letters should be addressed "Correspondence Department," THE CONNOISSEUR, 95, Temple Chambers, London, E.C.

In consequence of the enormous amount of Correspondence, it is impossible to promise an immediate answer in these columns; but we are giving as much space as possible in the advertising pages, and are answering the queries in strict order of priority.

Autograph.—H. M., Blackburn.—An autograph unless part of an interesting letter is of little value; mere Franks cannot be put up at auction.

Bank Notes.—J. C. R., Pontefract.—If you are collecting old bank notes or glass bearing coats of arms why not advertise for them in the REGISTER.

Bibles.—T. W. R., Chiswick, W.—The prices of old Bibles at auction in 1902: one by Field, 12mo, 1658, in two volumes, fetched £19 10s. owing to fine binding; another the same day, 1661, 8vo, only £3 15s.

B. O., Manningham.—The first edition, 1560, of the *Breeches Bible* is worth about £20; the edition after, 1600, about £1.

Books.—H. A. T., 157, Stroud Green Road, N.—We cannot mark the value of long lists of books except by arrangement.

R. H. H., Huddersfield.—Twenty-three parts of *Finden's illustration to Murray's edition of Byron* worth 1s. 6d. each. 8 vols. of *Spectator* over 30s. 4 vols. of Burns, 1821, £3 to £4. Advertise in the REGISTER or SALE PRICES.

J. C., Barrow-in-Furness.—The family Bible, dated 1592, with parts missing, is worth little.

W. H. L., West Didsbury.—You cannot do better than advertise your collection of books and engravings in the REGISTER of THE CONNOISSEUR.

C. C., Upper Tooting.—*The New English Theatre*, 12 vols., 1776-7, fetched at auction, 1901, £1 12s.

C. M., Marylebone, W.—Whistler's *Gentle Art of making Enemies*, large paper, 4to, 1890, auction 1901, £7 10s.; *Rosette Poems*, 1st edition, 1870, 8vo, auction 1902, £3 12s.; *Gulliver's Travels*, 1st edition, 1726, 8vo, £11 10s., auction 1902.

C. E. C., Spilsby.—The value of Chinese Rice paper books, subject birds and fishes, depends on the colour and design, must be seen to advise you.

N. V. L., Dublin.—A Paris edition of the *Psalms of David* fetched £56 in 1902, but this was because of the wonderful binding.

F. S., Bath.—*Thomson's Seasons*, 1842, illustrated, and life by Murdoch, 8vo, £5 10s.; *Pope's Works*, 1766, 2 vols., calf, 8vo, £3; *Gay's Fables*, 1st edition, 1727, 4to, £2 2s. These prices were obtained in 1902.

Mrs. C., Guildford.—The New Testament, in black letter, 8vo, several leaves wanted, sold for £3 12s. in 1902.

J. H. B., Ashford.—*Dr. Syntax Three Tours*, £1 to £5, depends on condition.

F. S., Manchester.—All your books should be of value if as described. *Prout's Sketches*, about £2, or if coloured and mounted, about £5; *History of Johnny Quæ Genus*, 1822, £3 3s.; *The Dance of Life*, 1817, about the same amount; and *Tom Row, the Griffin*, 1828, £2 to £5.

E. P. B., Bridport.—Your copy of Scott's *British Field Sports*, 1818, is worth about £1 10s.; and Bewick's *Hist. of Quadrupeds*, 1807, if large paper, should realise at least £3.

A. C., Kennington Road.—Your *Natural History*, by Buffon, if complete in 20 vols., should realise £3 or £4; this is the only complete translation of Buffon. *The Spectator*, 8 vols., 1778, £1; and Roberts' *Spanish Sketches*, 1837, £2. The value of Roberts' *Holy Land*, 1842, depends on the character of the plates, and to be complete must consist of *250*, not 100 plates.

G. T. G., Monkwearmouth.—*Burns' Poems*, 1787; there were two editions of this date, one published in Edinburgh and the other in London, the former being of the greater rarity. They are the second and third editions of these *Poems*, and their value depends greatly on condition. If the Edinburgh edition is uncut, the value is increased from about £4 to £12, or even more. The London edition is worth any sum from £1 10s. to £6.

J. A., South Shields.—Your copy of Ainsworth's *Tower of London*, 1840, is a first edition, and is worth from £2 10s. to 3 guineas, if in perfect condition.

E. W., Newnham.—Oliver Goldsmith's works illustrated by Alkin have a value, but there has been no recent sale at auction.

I. I. S., Douglas, and E. B., Mortlake.—*The Life of Josiah Wedgwood*, by Meteyard, 2 vols., 1865, about 30s.

E. G., Plymouth.—Original etchings of Rembrandt are of great value; but reproductions in a book are worth little.

R. J. F., Dublin.—*History of the French Wars*, 1816, by Nicholson, coloured plates, after Romney, sold at auction for £2, 1902. Plates separately worth little.

H. S., Herne Bay.—Your edition of the *Vicar of Wakefield* has little value; that of 1817 and 1823, illustrated by Rowlandson, fetches a high price.

F. L. M., Dorman's Park.—The first edition of *Le Flatteur*, by Rousseau, Paris, 1697, sold for £1 1s. in 1902.

M. M., Ewell.—Scott's *Waverley Novels*, 48 vols., frontispiece and vignettes, 1829, 8vo, sold for £1 18s. at auction, 1902. They are rising in price.

Book-plates.—I. D., Marlow.—The price of book-plates, unless of special character, is small; many forgeries exist.

Chinese Coat.—A. D., Queensland.—Your coat, embroidered with "five-claw" dragons in gold, which was obtained from the Summer Palace, Pekin, is of the ordinary kind worn by officials at the Chinese court. The dragon is extensively used as a decorative ornament in China, but while *four* claws suffice for the general population, *five* claws are placed on all vestments, utensils, etc., used in the court. The owner of the coat could not have been a royal prince, for the end of the sleeve is cut so that when obeisance is made before the emperor it falls over the hand in the same way that a trouser leg would; this action denotes that the wearer is but a four-footed beast as compared with the emperor. The value of the coat, if in perfect condition, is £5.

Clocks.—A. S., Amsterdam.—The bronze clock is Empire, and should be worth £8.

Coins.—L. S., Landore, R.S.O.—Your coins are only worth a few pence. We should not attach much value to the "newspaper" stamp.

L. R., Harlesden.—Crown of William III., unless fine, less than face value. Silver Spanish dollar, 1778, worth 3s. George III. sixpences, 1787, if perfect, worth more than face value.

F. G. W., Bromsgrove.—The coin is a division of a Spanish piece of eight, worth 1s.

Coloured Prints.—P. G., Ireland.—Sporting prints have a special collector's value, but we can give no opinion from a written description.

ROLLS, Warrington.—Miniatures by Thomas Hargreaves have some value. He had a large practice in Liverpool.

D. F., Richmond.—The Golfers' print reproduced recently is valued by the owner at 40 guineas, but many reproductions exist.

E. S., Plaistow.—Your coloured prints are very interesting. The majority are in good condition and worth about 5/- each; but a few poor specimens are of considerably less value. Your twenty-eight Roman coins are worth about 25s.

Drawing.—P. B., Chipping Sodbury.—The pencil drawing of *Mrs. Siddons*, quarter life size, and signed by Sir Thomas Lawrence, is worth £25 or so, the condition being good.

Engravings.—C. T., Hornsey.—*Lady Peel*, by Cousins, after Lawrence, with wide margin, is of considerable value.

W. R. G., Liverpool.—R. Hancock was employed as a potter at Battersea and possibly learned engraving from Brooks or Frye, he practised afterwards in mezzotint and had Val. Green for pupil; not known as a painter.

F. A. S., Southsea.—Red print of *Diana*, by Bartolozzi, has value if an original, but it must be examined by an expert.

J. B., Bolton.—Coloured prints by S. W. Reynolds fetch high prices. *The Rescue of John Wesley from Fire* is of some value.

C. N., Birmingham.—James Mason, an English landscape engraver, died 1780. His work was held in great esteem by foreign amateurs and his principal pieces are after Claude Wilson and Hobbema; he sometimes worked with Canot and Vivares.

E. A. C., Devonport.—Vivares died in London, 1780, he worked with the graver. Religious subjects are not worth much. Coloured sporting print by C. Turner has value.

A. W. L., Chigwell.—Vernis Martin is the peculiar transparent amber-coloured varnish called after its inventor, a Frenchman, the secret of which is said to have been lost.

J. A., King Henry's Road.—*The Death of Lady Jane Grey* by V. Green, if an original and in good condition, should be of value. The artist attained a reputation as an engraver which has seldom been equalled.

T. P., Hungerford.—*Lord Byron* is an interesting work, but it has very little monetary value.

W. C. N., Dundee.—Two mezzotint engravings, by Samuel Cousins, after Sir Thos. Lawrence, are reprints from worn out plates. First copies of *Master Lambton* are worth about £100, and *Miss Peel* about £50 or £60.

W. C. H., Downend.—*John Dryden* is a bad impression and of no value to ordinary collectors. It would, however, have a special interest for literary collectors.

F. A. C., Bromsgrove.—Saunders is not well known as an engraver, but about 1780 there was the miniaturist and also the architectural exhibitor, either of whom may be responsible for your *Views of Shrewsbury*; we should like to see them. *History of British Birds*, engraved on wood, by Bewick, 2 vols., 8vo, 1821, sold in 1902 for £3 3s. A landscape in water-colour, by Cox, if authenticated, is valuable.

W. M. B., Bradford.—It is interesting to note from your letter that John Cousen, the engraver, was born in your town in 1804. We shall be pleased to examine your prints of his after Lawrence.

W. R. H. (Birmingham).—A coloured print of Thurlow, by Bartolozzi, has a value if in fine condition. Coloured plates after Linneaus have also a collector's value.

G. M. Stourbridge, J. G., Swindon, T. G., Redland, and R. U., Earl's Court.—The engravings and etchings, of which you send list, are prints of little value.

S. D., Leeds.—Hogarth was born in London, 1764. His father kept a school in Ship Court, Old Bailey, augmenting his income by the production of school books. Hogarth was apprenticed to a silver-plate engraver, and his first work of merit was the *Taste of the Town*. This sharp satire was so popular that it was pirated. He then practised portrait painting, and soon his series, *The Harlot's Progress* and *The Rake's Progress*, made him famous as a masterly delineator of humour and tragedy.

A. B., Bath.—A set of ten prints, *Diligence and Dissipation*, by Northcote, are poor subjects, and have little value.

N. C., Catford.—A line engraving, by Mason, after Claude Lorraine, has little value.

Furniture.—H. L., Grantham.—As far as can be ascertained from the photograph sent, the commode is early Chippendale. The legs, however, appear to be a little coarse. The value should be at least £100, but if it has been made in the very best manner, and backs, front, and sides are made from the solid, it may be worth £200 or even more. It is impossible to exactly gauge the value without actually seeing the piece itself.

ALGIERS, Ladywell.—*Œuvres de Juste Aurelle Meisonnier.* This contains the designs of French silver—silver furniture, etc., from 1700 to 1750, and includes the reign of the Grand Monarque. The original book was issued at the end of the eighteenth century, but a modern reproduction is published by Batsford, 94, High Holborn. Illustrations of the specimens of old silver furniture (tables, pedestals, chairs, etc.) in the Royal and Knole collections and others can be seen in the catalogue of the Burlington Loan Collections of European Silver.

Glass.—J. M., Antrim.—Your vase or cup is probably Bristol blue of one hundred years ago.

Guides for Collectors.—M. H., Liverpool, and E. C., Tonbridge.—No better guide to marks and prices of silver, china, books, etc., can be obtained than the articles in the back numbers of THE CONNOISSEUR and SALE PRICES.

Inkstand.—C. J., Wimbledon.—Many copies of brass inkstands of the Renaissance period were made fifty years ago, and are worth about 50s.; an original is worth much more. The candlestick with sphinx and lotus flower if a real Empire piece is valuable, but many modern copies exist.

Lustre Ware.—J. C. H., Wells.—Silver lustre wine cups, bronzed inside and six inches high, are probably worth about 7s. 6d. each.

Medals.—A. W., Derby.—Medals of Sebastopol, India, and Afghanistan without clasps, about 5s. each.

Mezzotints.—W. B. M., Sleaford.—Your print is not of much value.

J. R. G., St. Mary's, W.—Dean's mezzotints fetch a good price. *Caroline de Litchfield*, after Hoppner, the value depends on condition and we cannot say unless seen.

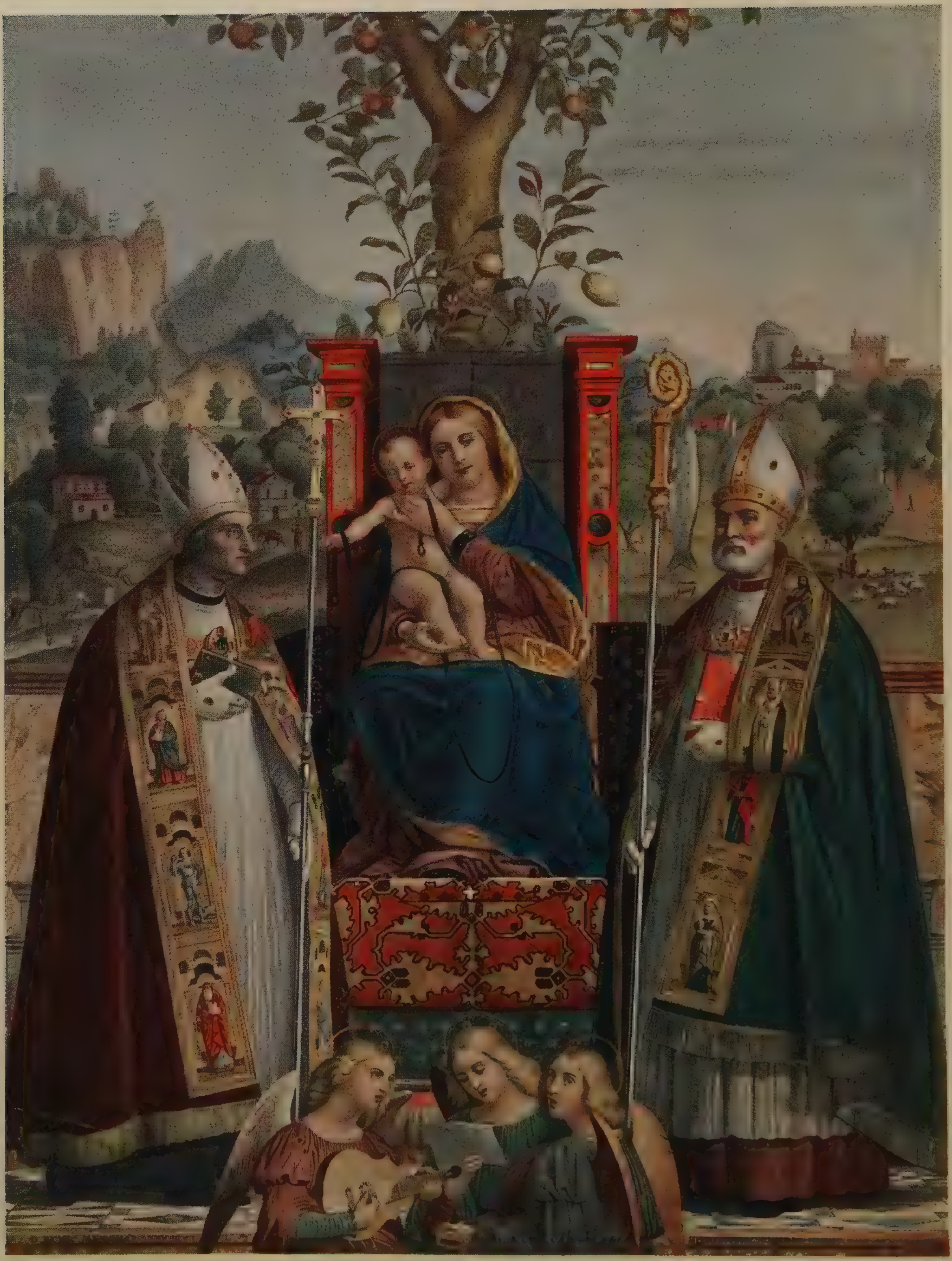
A. S. R., Somerset.—John Young, a mezzotint engraver of considerable repute, died in London in 1825. His portraits are his most important productions.

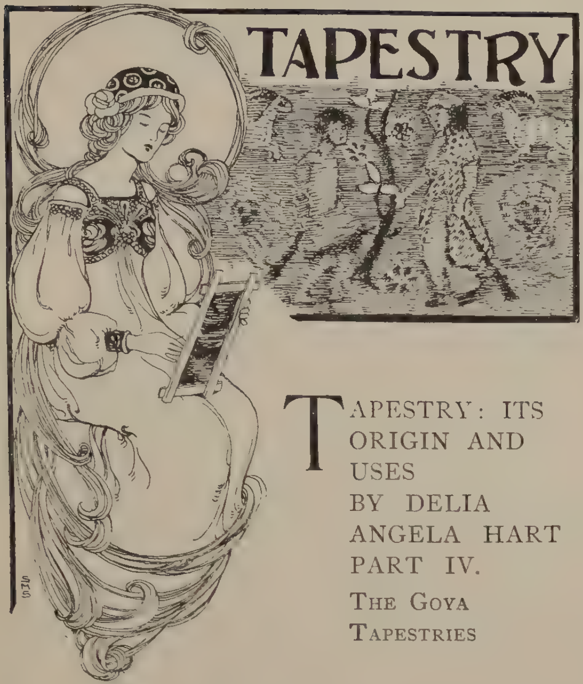
Miniatures.—H. B., Brighton.—John Smart first exhibited in 1762. His works are almost always signed with his initials, but to discover them it is often necessary to remove the miniature from its setting, as the letters are placed very close to the edge of the ivory. This applies to master miniaturists generally; most of the best work is signed, but the letters are very minute and sometimes form a monogram, occasionally put on finely in gold, only noticed in a special light, and are frequently hidden in the folds of drapery and curls of the hair and wig.

Musical Instruments.—C. T., Chester.—The Serpent, although comparatively rare, is most unsaleable, being too cumbrous for private collectors; the museums have plenty.

Old Needlework Pictures.—A. B., Woodbridge.—These in wool have a value to collectors.

Continued in advertising pages.





TAPESTRY: ITS ORIGIN AND USES

BY DELIA ANGELA HART

PART IV.

The Goya Tapestries

To the historic *ateliers* of Madrid is due the fabrication of the remarkable series of tapestries famous as being the creation of Goya. These looms were inaugurated by Van der Gotten in 1720. Although designed for the decoration of the suburban palace "El Pardo," many of the tapestries may be seen to-day adorning the sombre walls of the Escurial. Several pieces are unhappily missing—revolutionary vandalism!

Goya invests this work with the thoroughly national character which distinguishes this painter, who, moreover, endows his scenes throughout those tapestries with the eloquent gifts of the satirist. One stroke from the pencil of Don Francisco annihilates the swagger of pretentious wealth, one demi-daub scratched into a streak of light suffices to produce a personage, supposed to be disguised, but recognizable at a glance. Human respect was a quality unknown to the painter, and we find his amusing pencil impartially twitting or flagellating government ministers and their satellites, and giving to posterity in those renowned classic cartoons the society beauties, duchesses, marchionesses, etc., whose small frailties his scorn spares not.

Goya was painting at Rome when he received from Raphael Mengs, the director of the Madrid *ateliers*, the proposal that decided his return to Madrid. Mengs had been commanded to fabricate tapestries destined to the suite of apartments occupied by the heir to the Spanish throne, the Prince of Asturias, who resided at the palace "El Pardo."

To expect Goya to paint with the calm carefulness of detail and correctness of drawing demanded by tapestry, was to ignore the character of the artist, who dashed off the first cartoons as a school-boy rushes through a dictation, never lifting his pencil, nor troubling as to the effect, only dwelling, indeed, with loving care upon that which pleased him. This was not precisely the class of work that Mengs expected, and the cartoons were sent back to Goya with a request that they should be corrected. This was the one pull-up ever experienced by Goya in his whole career. The artist, with the humility only found in genius, repaired his dashing errors.

One of those *corrected* cartoons is renowned as the most beautiful in the charming series. It is known as "The Blind Musician," a pearl in drawing, colour, expression, and in the admirable loom interpretation. The blind man, surrounded by all the accessories, plays a guitar. The picturesque groups in the provincial bright-hued costume, the variety of the types introduced, and the rapt expression of the musician and of his listeners invest this tapestry with rare beauty.

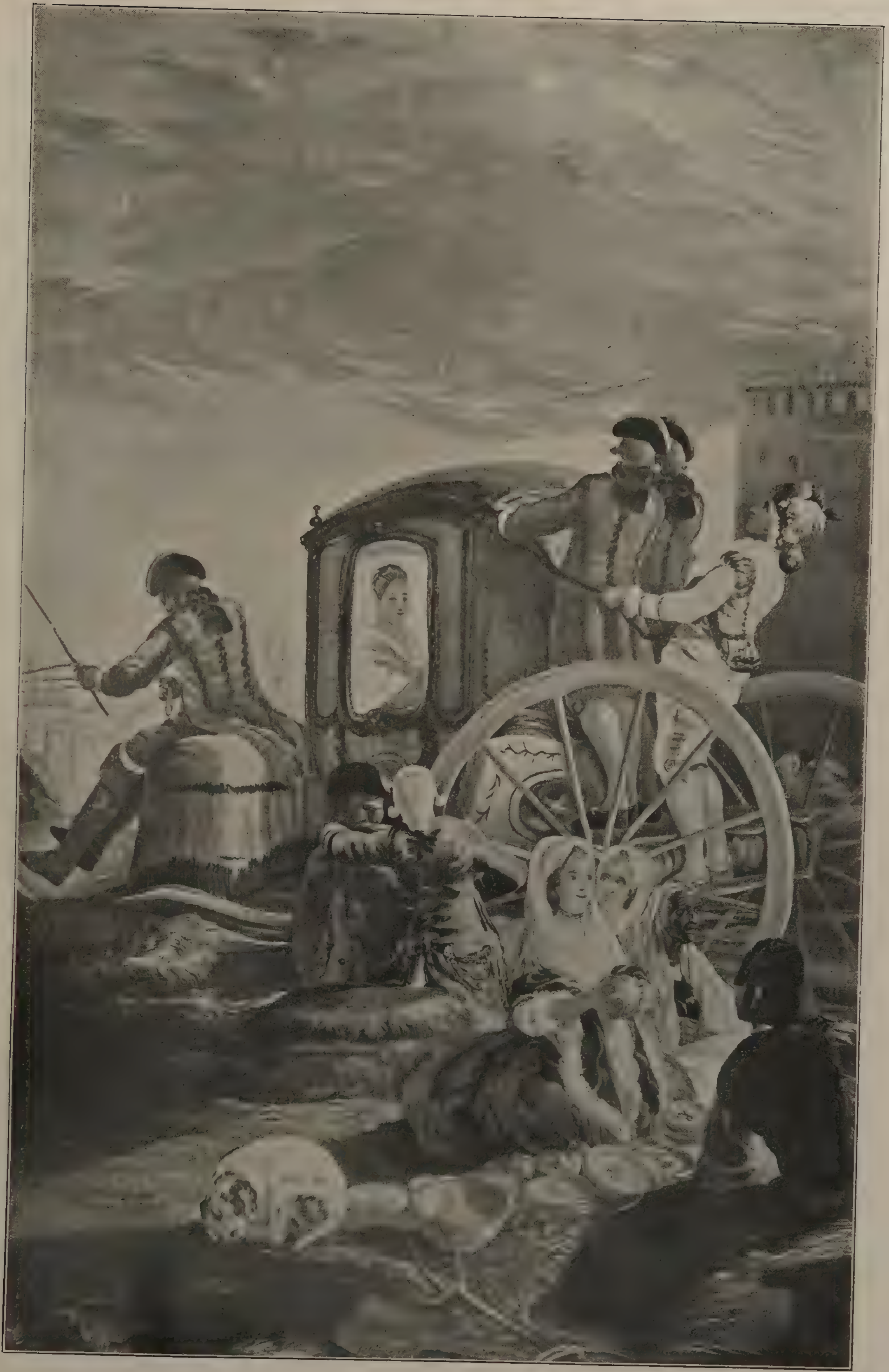
A painter less gifted than our artist might have sought his models (as Fenelon in his pen suggestions, also designed for the instruction of a prince) in the fables of antiquity, but Goya goes straight to the issue, and places before his prince the people, now in joy, now in sorrow, with an intense realism which rivals his *genre* paintings.

Under the scorching sun of a Madrid August noonday we discover the figure of the bread-winner. The arid, cruel heat, the glaring rays, seem to gloat upon the victim, and even the spectator feels as though he, too, grew hotter while he gazes; and again, presumably, by way of pendant, another scene: "The snow falls, the bleak wintry sky looks cold, a human form, that of a woman, lies huddled together in a vain effort to obtain street shelter; the face is wan and pinched, her teeth seem to chatter, her ragged, thin gown clings to her protruding bones—realism to the core, the bitter truth!"

Grave or gay, Goya paints as the spirit moves him, and a charming page in the folk-lore of his country greets the prince in the merry-making of his future subjects, as in the village fair, the rustic picnic, the bull-fight, and the Andalusian half-masked love trysts, a relic from the troubadour period, which still cleaves to this shadow of romance in the extreme south of Spain, and may be seen in our reproduction.

Children, a favourite subject upon those dainty hangings, are frequently utilised to conceal doorways, so disfiguring an element to the harmony of our British drawing-rooms. Doors are an invisible

LOVE TRYST IN ANDALUSIA BY GOYA



THE CROCKERY VENDOR BY GOYA

quantity within the walls of Spanish aristocratic residences.

Kite-flying is another of the popular interpretations given us by Goya, a subject which possessed a scientific importance at once seized upon by the Spaniard, although apparently a mere pastime. The kite, as we know, was the favourite toy of the Orientals throughout the ages, and was introduced by that race into Spain, where this simple mode of lifting to a height in the air a certain object recommended itself especially for military purposes, as signalling, carrying flags, etc. The piece is designed by the painter in the simple rural style proper to the subject, the absorbed expression observed in the countenances, as well as the play of light on the scene, illustrating forcibly to what a degree of perfection had attained in that period the *ateliers* of Van der Gotten at Madrid.

In the Goya tapestries there is no preconceived plan, the author never had recourse to that commonplace requirement—calculation. Goya only needed the measurement of the space to be filled up by his inspired pencil.

A famous French critic, referring to those *genre* tapestries, says: "The hand of the lion is visible in his most careless work, a few touches from his magic pencil tell you more than the most lucid description, and from his capacity of working in this off-hand manner, his style is admirably adapted to popular representation." As for Van Eyck, realism had its fascinations for Goya. This artist has been called the connecting link between traditional art and "the violent awakening," but Goya's methods of expressing new ideas, entirely differ from those of his contemporaries.

Inimitable is our artist in the humorous power which seizes on the weak and comic side of his subject, no satire of Goya needing even the medium resorted to by some celebrated painters—explanatory lines. There is to-day probably among our modern artists more correctness in the form, but less of that which makes up life; more science, in a word, but infinitely less art than that of Goya.

Goya's earlier studies at Madrid were guided by the Spanish master, Jordan, and the Italian, Corrado Giaquinto, who then lived at the Spanish Court.

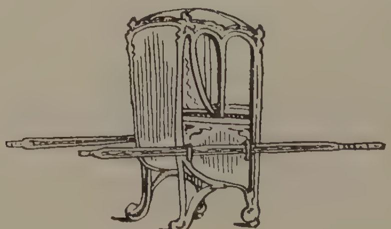
It is asserted by some writers that Goya literally fought his way through *en route* for Rome; being too poor to manage the expenses, he joined a "bull fight touring company to the frontiers."

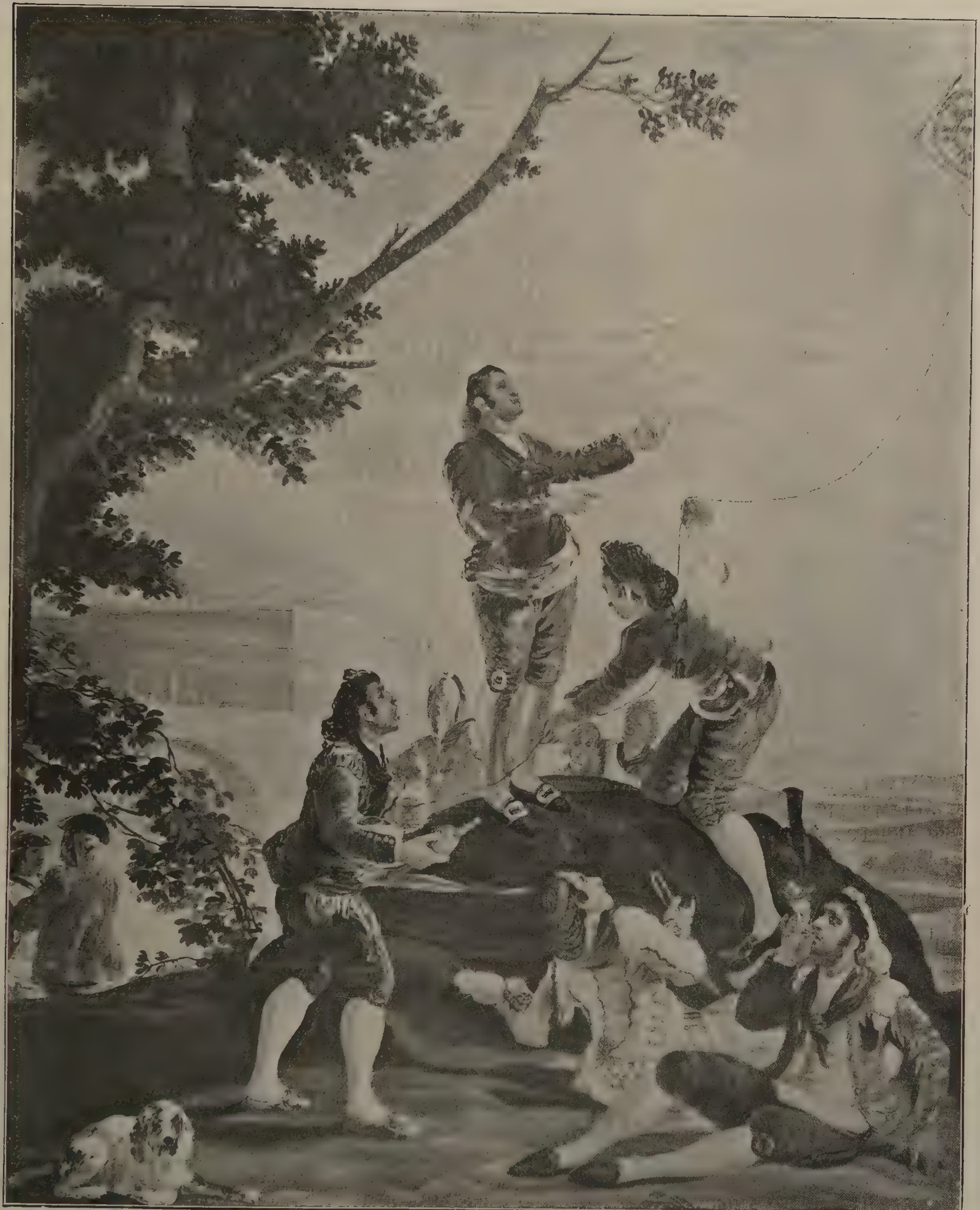
The *ateliers* founded by Van der Gotten were contributed to not alone by Goya. We find also collaborating the painters Van Loo, Conrado, Giuquinto, Teniers, Wouverman and Mengs.

Van der Gotten was succeeded in the direction of the Madrid *ateliers* by another Flemish tapestry worker, whose lineal descendant directs to-day those historic looms. The workers who turn out to-day the exquisite tapestries ordered by Spain's aristocratic elements are also direct descendants of the old Flemings who inaugurated the work. Thus the law of heredity may here be observed in the one centre of this handicraft, which preserves unchanged the ancient traditions of tapestry.

BORDERS.

Until about the end of the fifteenth century the borders of those tapestry pieces, generally narrow, were adorned with green and purple grapes, apples, pears, and other fruits, alternating with flowers; later, birds of divers coloured plumage were wrought into these garlands, and, again, nude children were added to the birds. The borders of the "Acts of the Apostles" are a world in themselves, the fates, the seasons, the hours, satyrs, grotesques, coats of arms. Raphael has displayed all the richness of his imagination, united to his perfect sense of fitness in this decorative work. Giulio Romano was the designer of the borders for the series representing Romulus, or the foundation of Rome.





KITE FLYING BY GOYA

Pottery and Porcelain

AN OLD STONEWARE JUG KNOWN AS THE BELLARMINE THE LONG BEARD OR THE GREY BEARD

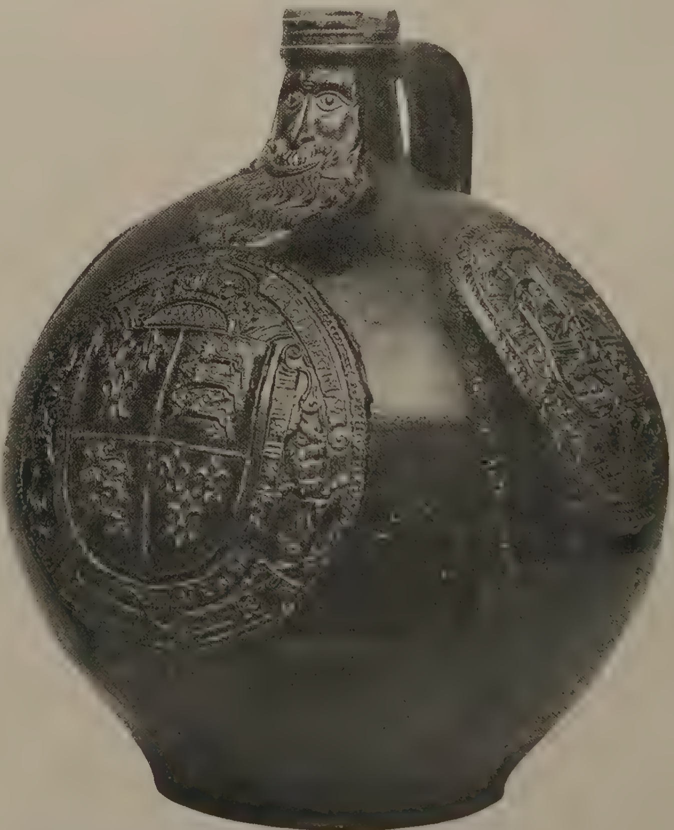
BY DION CLAYTON CALTHROP

> "Thou Thing,
> Thy belly looks like to some strutting hill
> O'ershadowed with thy rough beard like a wood;
> Or like a larger jug, that some men call
> A Bellarmine, but we a Conscience;
> Whereon the lewder hand of pagan workmen
> Over the proud, ambitious head hath carved
> An idol large with beard episcopal,
> Making the vessel look like tyrant Eglon."
> —*The Ordinary*, *Act III.*, *Scene* 3.

Little did the great Cardinal, Robert Bellarmine, imagine that his figure, his face, his august name, would be handed down to posterity by the means of common ale-pots, that pot-house loafers would lift a caricature of himself to their lips, and reel home singing:

> "With juggs, muggs, and pitchers
> And Bellarmine of stale
> Dash'd lightly with a little
> A very little ale."

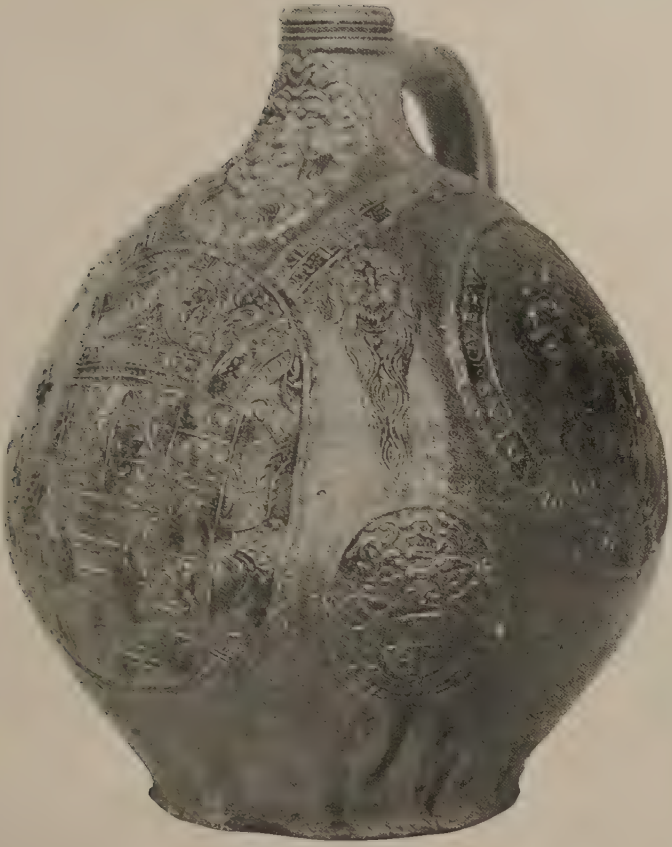
The Cardinal, born in Tuscany, in 1542, had made himself a cause of hatred to the Protestants of the Low Countries by his determined opposition to the reformed religion, and the Low Countries retaliated in many ways, most successful amongst them, this beer jug of stoneware made in caricature of His Eminence and freely distributed for sale among the people. Most excellent diplomatists, they reached the nation's heart through its stomach, and the burlesque pot figure of the Cardinal became another grave for good intentions. The Cardinal, however, died in the odour of sanctity in the year 1621, having published three great folios of controversial works, besides four other volumes of sermons and letters; these are forgotten by all but theologians, but the beer-pot remains to deck the collector's shelves.



BELLARMINE WITH ARMS OF QUEEN ELIZABETH AND DENMARK, 1594 (BRITISH MUSEUM)

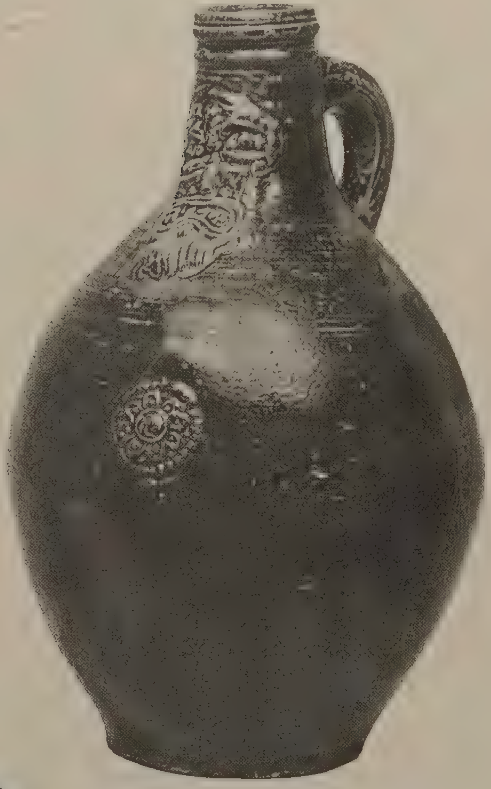
If we are to believe the portrait pots, this excellent gentleman was "short and stout and round about," pottle-bellied in fact, was possessed of a long grey beard, a ferocious mouth, and a pair of slanting harsh eyes. To use the vulgar term which originated in these ale-pots, he had an "ugly mug." Contemporary portraits of him show the same features much softened; the painter was kinder than the potter, but the main lines are identical.

These pots, first made in Cologne about the year 1569, became popular in Holland, and from

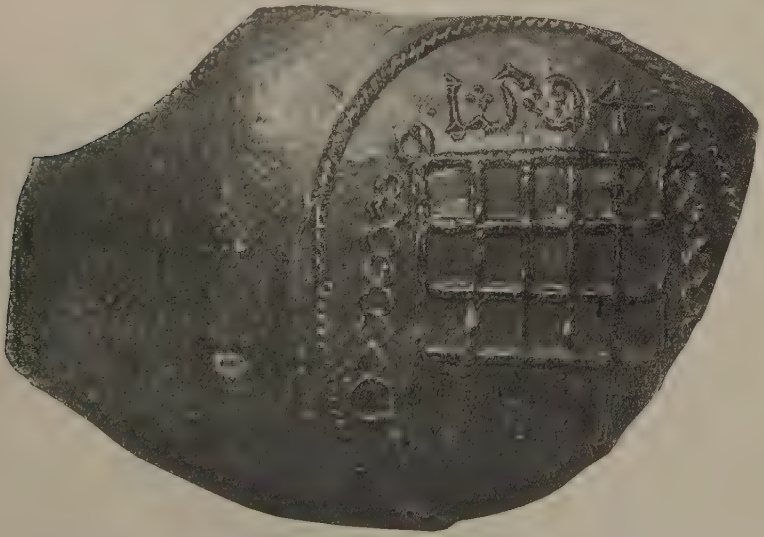


"BARTMANN," 1607 ARMS OF ENGLAND AND MEDALLIONS OF NERO AND CLAUDIUS (BRITISH MUSEUM)

thence in the reign of Elizabeth were imported into England, where they were made in Cologne ware in four sizes. The gallonier, which held a gallon; the pottle pot, which held two quarts; the pot one quart, and the little pot holding one pint. The form of them is full bellied, and short in proportion to the small, narrow neck, on the front of which was this caricature head moulded. Below this on the protuberant part of the belly was, as a rule, a coat-of-arms and motto; but in the commoner sort it was decorated with a Tudor rose or some similar design in low relief. They are of coarse ware and of a brown mottle colour, glazed thickly over; in some instances there are sleeves and hands raised on the sides of the vessel. The following is an extract from the Lansdowne MSS., and is a letter relating to their importation written by one William Simpson to Queen Elizabeth :—



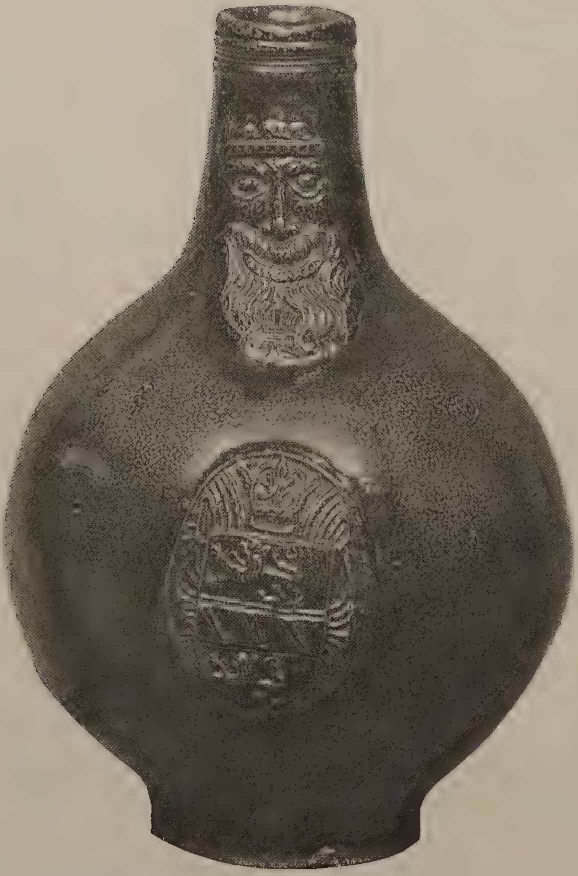
BELLARMINE FOUND AT OXFORD, 1600 (BRITISH MUSEUM)



FRAGMENT OF BELLARMINE, 1594 ARMS OF WESTMINSTER (BRITISH MUSEUM)

"The Sewte of William Simpson, merchant.

"Whereas one Garnet Tyne, a strainger livinge in Acon; in the parte beyond the seas, being none of



BELLARMINE FOUND IN LONDON, 1600
(BRITISH MUSEUM)

her Ma^{ties} subjects, doth buy up all the pottles made at Culloin called Drinkynge Stone pottes and he onelie transportheth them into this realme of England and selleth them; It may please your Ma^{tie} to graunt unto the sayd William Simpson full power and onelie licence to provyde, transport, and bring into this realme, the same or such like Drinkynge pots, and the sayd William Simpson will put in good suretie that it shall not be prejudiciale to any of your Ma^{ties} subjects, but that he will serve them as reasonable price as the others sold them from tyme to tyme."

"*Item.* He will be bound to double her Ma^{ties} custome by the year, whenever it hath been at most."

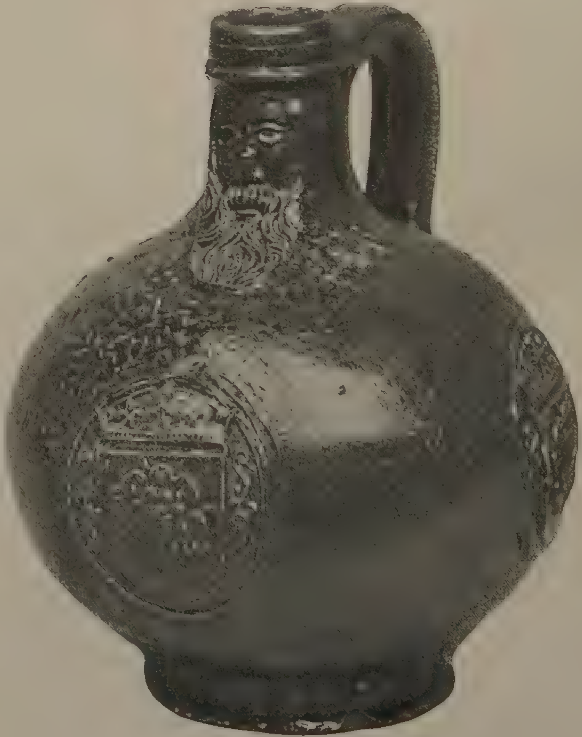
"*Item.* He will as in him lieth drawe the making of such like potte into some decayed town within this realme, whereby many a hundred poore men may be set a worke."

"*Note.* That no Englishman doth transport any potte into this realme, but only the said Garnet Tynes, who also serveth all the Low Countries and other places with pottes."

Whether William Simpson got his Letters Patent or no is beyond my ken, but it is certain that these "pottes" were made in England in the time of Elizabeth and also in use in the royal household. There is one in the Museum of Geology in Jermyn Street, embossed with the royal coat of arms and "Elizabeth Regina" on it. But I imagine it was not made by William Simpson, as a later application has its request granted with the words "never formerly used in this our Kingdom of England by any."

There was another application some thirty years later for the same purpose made by Thomas Rous and Abraham Cullyn, to whom Letters Patent were granted on October 24th, 1626, wherein the royal privilege was secured for the sole making "of the stone pottes, stone juggs, and stone bottles, for the term of fourteene years for a reward for their invention."

No mention is made of Bellarmine under that name until the reign of James I., but frequently the bottle called Greybeard is named in Elizabethan plays. Ben Jonson, in the Prologue to the "Gipsies Metamorphosed," gives an amusing derivation of the form of these stone jugs.



BELLARMINE, 1590 TUDOR ROSES (BRITISH MUSEUM)

Cartwright, in the "Lady Errant" in 1651, mentions them :—

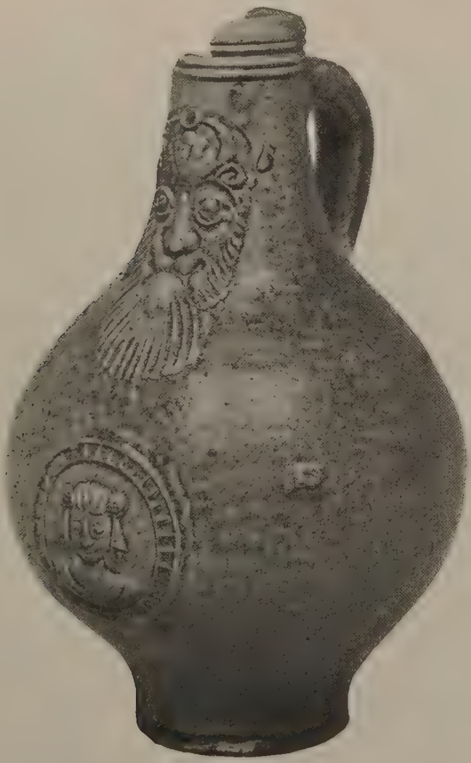
Cos. "There's no great need of Souldiers ; their camp's no larger than a ginger-bread office."
PAN. "And the men little bigger."
PHIL. "What half heritick
Book tells you that ?"
RHO. "The greatest sort they say
Are like *stone pots with beards* that do reach down unto their knees."

Shadwell, again in 1673, speaks of them in "Epsom Wells," Act IV., Scene I. And there are very many other references to them, proving that they were in very general use.

I have in my possession a dozen of these Bellarmines of all sizes—one, a little pot, was dug up at Crowland, in Lincolnshire, under the hearthstone of a public-house, where it had evidently been placed in deference to an old superstition, which supposed the presence of a bottle under the hearth to keep away witches and the evil eye, and these Bellarmines were frequently buried as witch bottles.

Dwight, of Fulham, made them in 1671, having taken out a patent for the "Mysterie of Stoneware." Jasper Andries and his partner removed to London, according to Stowe, in 1570, for the purpose of manufacturing such ale jugs.

In fact, in the sixteenth and seventeenth centuries they were in constant use, and numbers have been found in the *débris* of the fire of London, together with the domestic ware of that date—jugs, bowls, pitchers, cups, and butter pots, all made in various forms of earthenware. They form a very interesting collection and have generally some historical association, many being found when pulling down old London houses, and, owing to the stoneware of which they were made, they are frequently in an excellent state of preservation. There are numerous examples to be seen in the museums, both here and in Holland, where they go under the name of Bartmanns, which is Grey Beard. They form an interesting link with the past, and although of no great beauty, they have a very quaint and decorative appearance, and to any collector of stoneware or curious enquirer into the mysteries of heraldry they are objects of interest and of value.



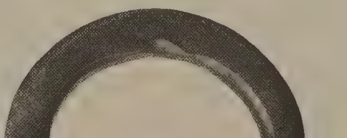
BELLARMINE FOUND AT FULHAM
FULHAM STONEWARE BY DWIGHT (BRITISH MUSEUM)

THE ART OF THE LOCKSMITH
BY W. E. WYNN PENNY
PART II.

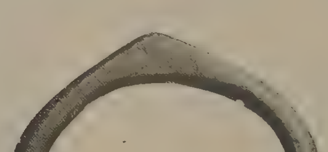
[Illustrated with specimens from the collection of the late William Carpenter Penny, together with several examples of Mediæval Keys in the Guildhall and South Kensington Museum.]

THE collector must not expect to find equally lavish decoration on all keys of Elizabethan days, and several specimens are illustrated (Nos. i., ii., iv., v., vii., viii.) in the October Number in order to give an idea of the simpler styles prevailing at that time. Nos. ii. and iv. with triangular stems are particularly deserving of notice, for they belonged to the beautifully made link plate locks which came into use at this period. One of these locks, taken from an old oak chest, contains, amongst other complicated mechanism, a tumbler and revolving barrel. It is illustrated in Price's *Locks and Keys*, 1856.

Excellent as were the productions of our Locksmiths at this time, we see them surpassed by those of the French craftsmen. Unfortunately the limit of a magazine article forbids an extensive review of the contemporaneous work of continental countries, but it would be impossible to pass over this important subject without, at least, brief notice.



No. XI.



No. XII.

COPPER KEYS LENGTH, 6 IN.

The French smith, during the last half of the sixteenth century, was far more influenced by the Italian School of ornament than his brethren in this country, and his keys were exquisite examples of renaissance art. A notable specimen known as the Strozzi key, which admitted to the apartments of Henri III., is illustrated in Part II. of J. Starkie Gardner's *Handbook on Ironwork*, and is described by him as follows:—"The design of the bow takes the form of winged chimeras or sphinxes, adorned with masks and entablature, and ring for suspending it above. The junction between the bow and stem is also extremely elaborate, either a Corinthian, Ionic or Doric cap. The stem is formed of two circular concentric pipes, and the bit shredded like the teeth of a very fine comb. It was disposed of some years since for the enormous sum of £1,200."

Before finally leaving the keys of the sixteenth century, there is yet another class which demands at least a passing notice. I allude to the large and massive wrought-iron keys which seem to have been principally used for the coffers and strong boxes of merchants and others in days when banking facilities were very different from what they are at present.

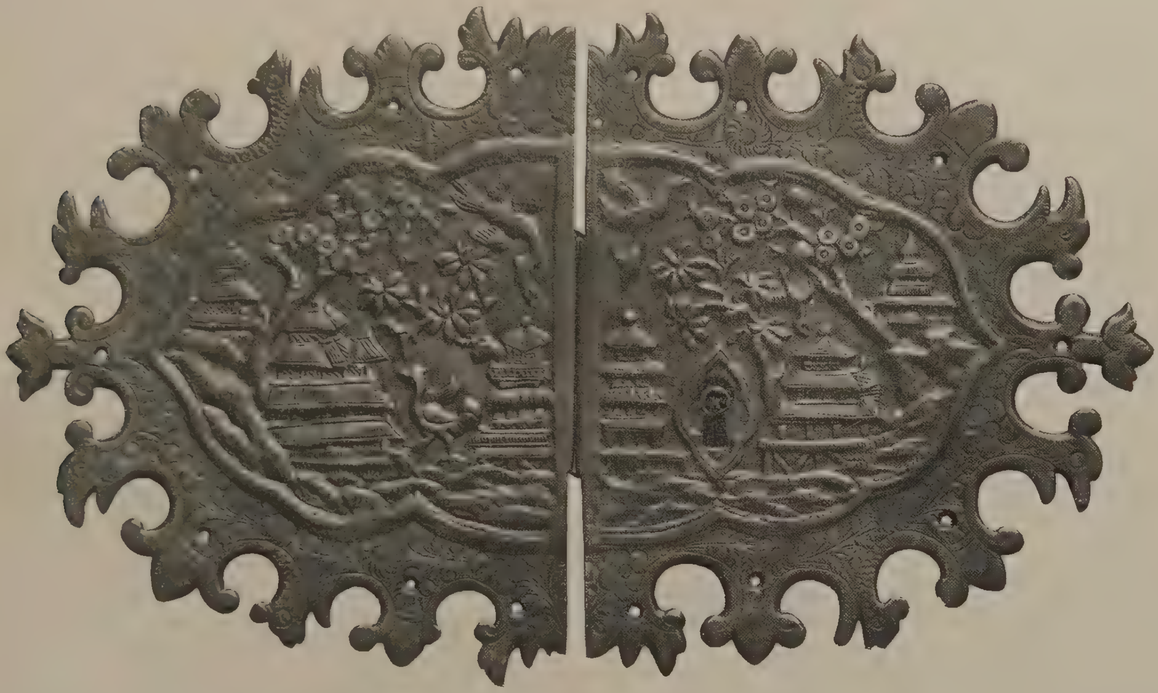
Despite the fact that these keys were in use over a largely extended period, there is a marked similarity in all specimens met with. The cylindrical stems are never solid, the bits invariably flanged and pierced with a variety of geometrical patterns, while the bows always take the shape seen in the two specimens illustrated (Nos. xi. and xii.).

Bunches of keys very similar to No. xii. are frequently noticed suspended from the girdles of the figures in the etchings of Albrecht Dürer.

During the last three decades of the seventeenth century a class of keys were in use in this country, which are of great interest to the collector of the present day. They were manufactured either to adorn the stately cabinets which were coming into favour with the people of a more refined and luxurious age, or to serve the purpose of ordinary door keys. The favourite metal used was steel, or perhaps it would be more correct to say the key was wrought in iron, and, when finished, case-hardened by the usual process.

The features possessed by all these keys are very similar; the bows usually present a lace-like appearance, being completely filled with scroll ornament, while the highly elaborated stems are either solid, or in rarer examples bored in various ways to fit the barrel of the lock.

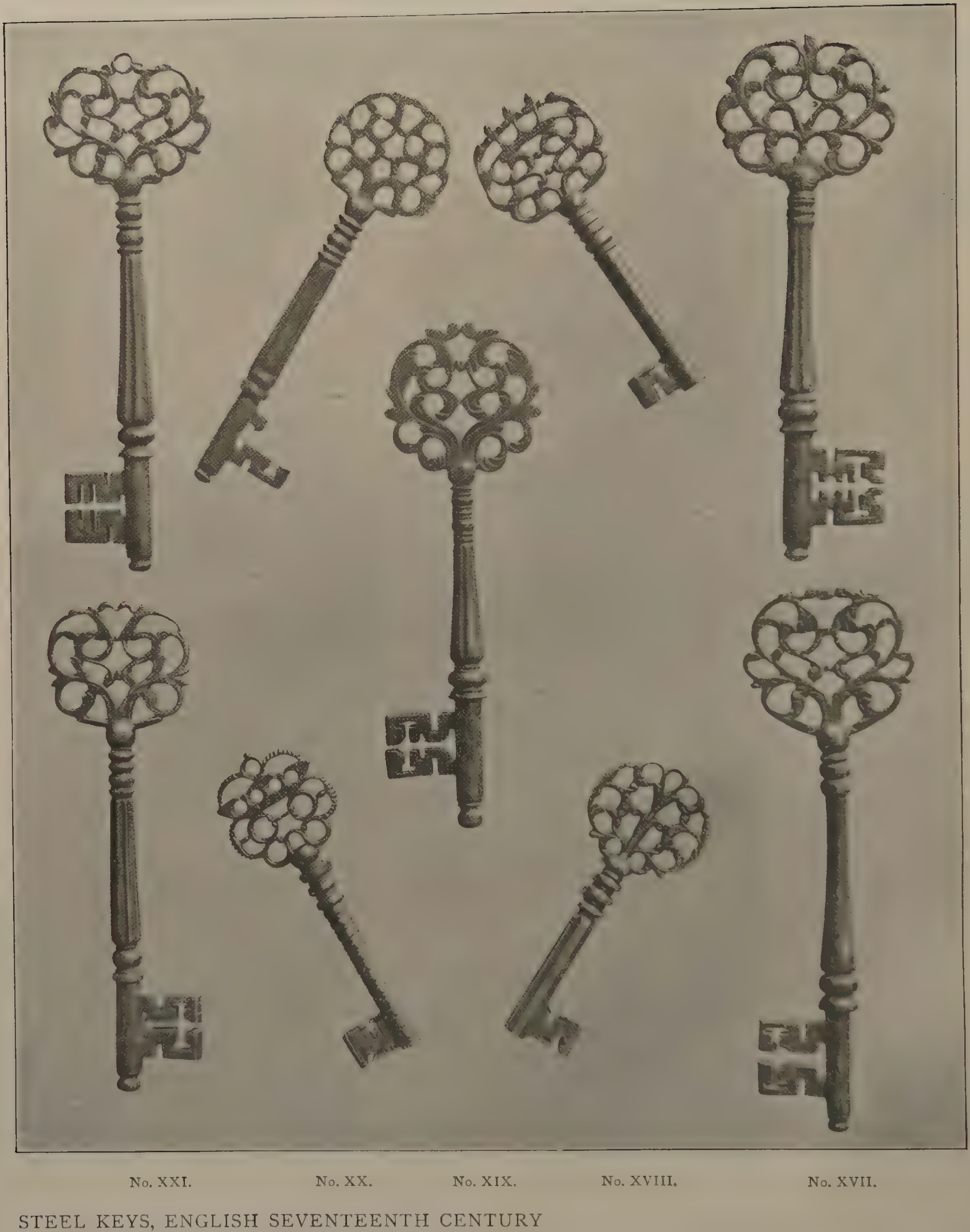
The collector cannot fail to be struck with the wonderful care and finish bestowed on these keys, and he will do well to devote a little attention to the methods pursued by the craftsman in his work: they were simple indeed, but lengthy and laborious. The whole key, with the exception of the bit, was roughly forged from a plain bar of iron, one end being flattened out to form the bow. Upon this the design must have been carefully incised, and holes drilled where the piercings were to appear; the bit was then shaped and welded on the stem, then marked for the ward cuts. All that remained was the skill and patience required for filing up the whole article into its present state. Only the most simple hand tools were used; the workman had to trust to his true eye and cunning hand, instead of a machine punch which would turn out the article with mechanical precision by the thousand.



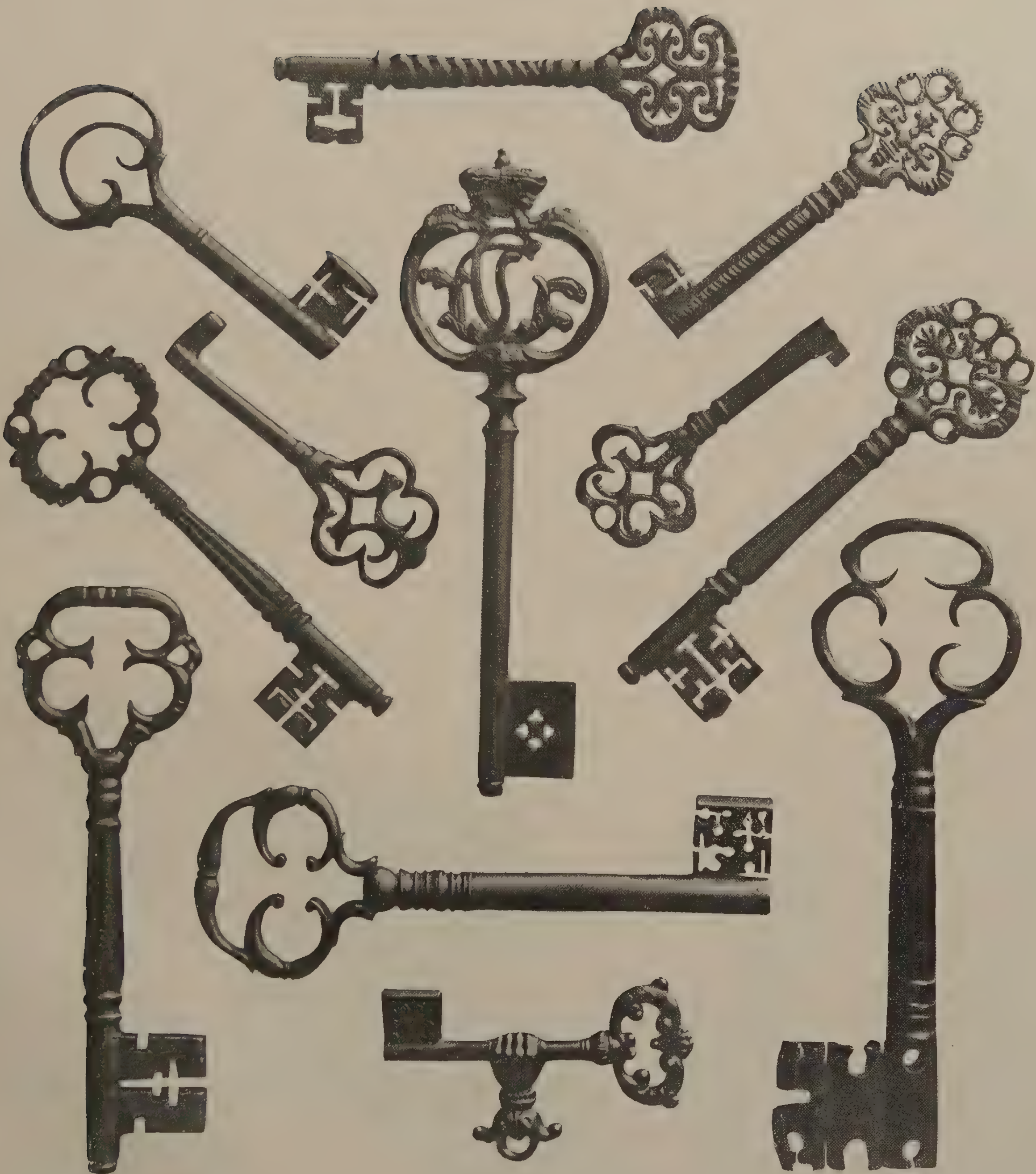
BRASS LOCK PLATE, ENGLISH SEVENTEENTH CENTURY 13 BY 7½ IN.

A representative series of these keys is illustrated, together with the cast brass lock-plate with relief and incised ornament to which No. xviii. belongs. It was taken from a late seventeenth century cabinet; there are two very similar examples on lacquered cabinets in the Wallace collection.

A careful consideration of the specimens illustrated



STEEL KEYS, ENGLISH SEVENTEENTH CENTURY
Extreme length of No. 17, 4⅞ in., the others in proportion



SEVENTEENTH AND EARLY EIGHTEENTH CENTURIES

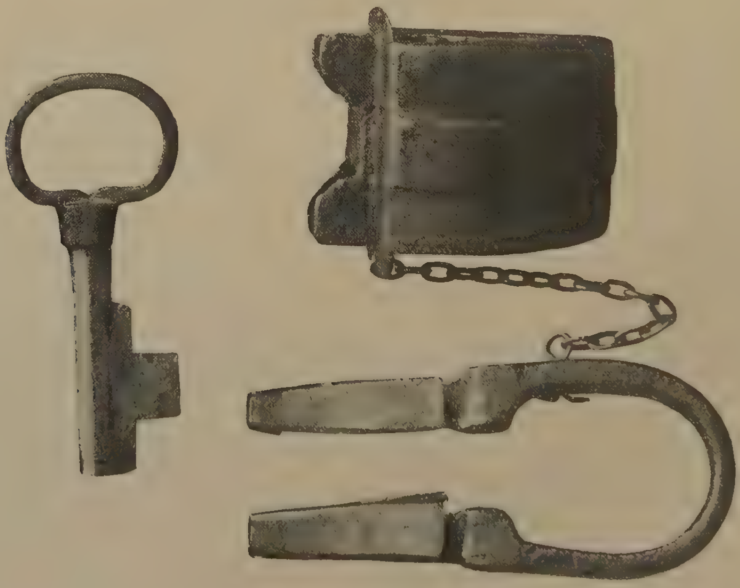
Actual length of No. 29, 5⅜ *in., the others in proportion* will enable the collector to distinguish between those intended for cabinets—which would lock from only one side—or for doors, which would require the key to operate either side; in the latter case the ward cuts on the bit are duplicated, and the stem is solid; in the former the stem is hollow to receive the barrel of the lock, and the ward cuts are not duplicated.

In contrast to these light and elegant steel keys, an illustration is given of a padlock and key of about the same date; it came from the Parish Church of Erpingham, Norfolk. The method in which the key, by a half turn, compresses the springs on the hasp, thereby releasing it, will be readily perceived. These padlocks were used in duplicate or triplicate upon the Poor boxes in churches, one key being held by the Vicar and one by the Wardens, in order that neither should gain access to the chest without consent of the other.

If we have seen the apogee of the locksmith's art in the sixteenth century, we must acknowledge with reluctance the commencement of its decline in the seventeenth. Although good keys were made during this period, a lack of originality is noticed in the designs: the trefoil bow seen in the excellent specimen belonging to the early years of the century, No. xxvii., is met with over a widely extended period of some 100 or 120 years. The later specimens are scrolled and treated in a variety of ways, as seen in Nos. xxix., xxx., xxxi., xxii., which may belong to the late years of this century or the early ones of the next. Soon after this time the bows of keys made in this country, seem, with but few exceptions, to have gradually reverted to the plain elliptical shape which has continued in use to the present day. The latest specimens shown will be the gilt bronze Chamberlain's key (No. xxiii.), which is probably French work of the late seventeenth century, and the example grasped by a hand in brass gilt, belonging to the early years of the eighteenth century.

The reader sees placed before him examples of keys extending from Roman times to the early years of the eighteenth century, and he cannot fail to notice how each style, plain at first, becomes tastefully decorated, then over-ornamented and debased, ultimately disappearing in favour of some new feature of ornament or design.

Perhaps no field is more open to the student and collector than that of which this paper treats. The advent is awaited of an individual with the necessary patience, time, and power of research, who shall write an exhaustive work on this most interesting subject.



SPRING PADLOCK AND KEY, SEVENTEENTH CENTURY

J. hoüel

hoüel.

THOMAS CHIPPENDALE (THE *DIRECTOR*)

BY R. S. CLOUSTON

PART VI.

I HAVE said that the *Director* can be taken as a guide to Chippendale's later period, and I use the word advisedly. It is not certain either that all Chippendale's work of the period is included in it, or that he actually produced even the greater part of the examples given. In fact, the probability is the opposite in both cases.

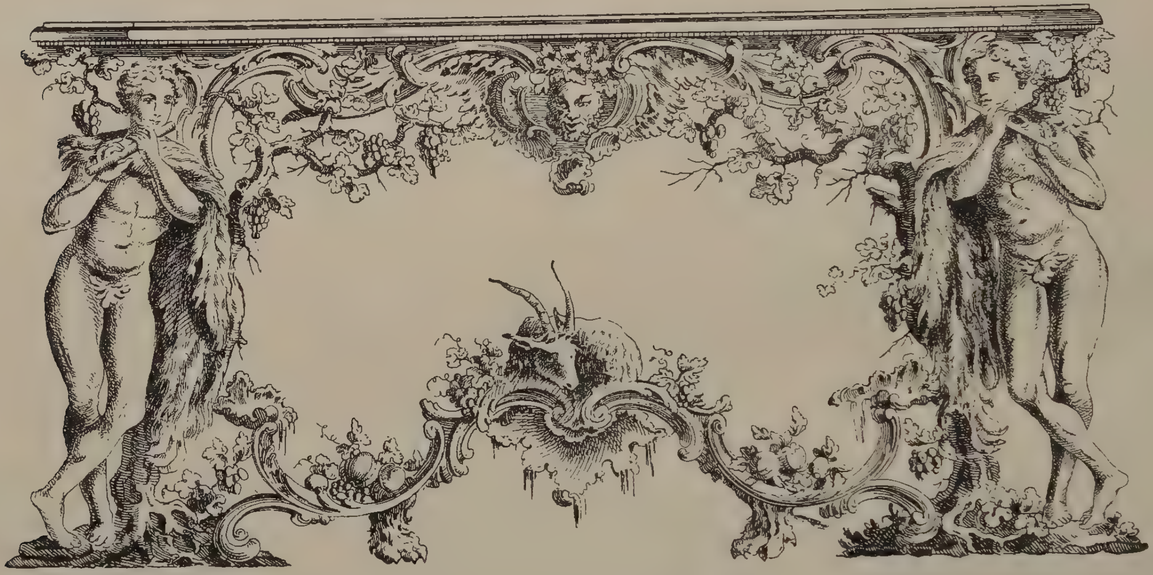
There can be very little doubt that he was perfectly honest in his declaration that his furniture was for all classes. He gives a sideboard, for instance, which is only slightly removed from a kitchen table; but in his chairs, though there are certainly six designs of plainish backs—some of them not too good—everything else is ornate, showing the latest French influence. There was a market, as we have seen, for wide-seated chairs, with straight, square legs, and backs typical of his middle period up to at least the closing years of the century, and, as this was not in any sense a *revival*, the demand for them could scarcely have ceased during the time of the *Director*. If there was a demand for them it is the next thing to positively certain that Chippendale would have made them, and it is much more than merely probable that he turned them out in very considerable numbers. The reasons why he did not put them in his book are evident. Chippendale is now, and probably was then, more famous as a chair-maker than anything else, so that a great number of his chairs would be already sufficiently well known. The Trade would not care to buy a book of drawings greatly composed of designs they knew, and possibly had copied before their publication, and Chippendale, the most versatile and energetic of all the workers of his time, was not likely to lay himself open to be sneered at for foisting old goods on the public. Then, again, we must remember that the book was a catalogue. Our present tradesmen do not spend large sums of money in advertising the older part of their stock, and though in some things the eighteenth century did not move quite so quickly as the twentieth, in the matter of furniture design the changes of fashion were even more rapid. If Sheraton is to be believed, Hepplewhite's book was already out of date five years after its production.

The *Director* itself shows an instance of even a quicker change of taste than this. The use of the human figure in design is conspicuous by its absence in the first two editions, but though the second was only published in 1759, as early as 1760 Chippendale was preparing several plates in which it was freely—indeed, too freely—used.

These plates are, many of them, so utterly unlike the spirit of the rest of his work that it is safe to say that, had there been no third edition, and some of the actual pieces had come down to us, his name would have been almost the last to have been guessed as their author. Indeed, after giving them careful study, I am very doubtful if he had much more to do with at least some of them than allowing his name to be engraved in the corner of the plate.

Chippendale could carve, therefore he could draw. But he had his limitations. In the first edition he gives a disquisition on, and even shows how to put a chair into, perspective; but his knowledge of it was merely theoretical. By placing his eye-line too high, he got a "sudden" perspective which greatly interferes with the artistic effect.

It is nothing against Thomas Chippendale as a furniture maker that he did not understand pictorial effect, nor is it anything to be surprised at if he could not draw the figure. Art schools were not a salient feature of the early eighteenth century, and it is all the more honour to him both as an artist and a man that he succeeded as he did in spite of his disadvantages. That he could not draw the figure is evident from the difference between the results attained by the engravers. Darly was Chippendale's favourite engraver, and his other work is quite up to the mark, but when he attempts the figure the plates are bad, ludicrous, impossible, and, in fact, everything that Mr. Heaton has said about them, and a great deal more besides. I illustrate one as a specimen. The two boys are leaning up against actual trees engraved dark to make them realistic, from which trees hang bunches of grapes. On the supports which join the legs—the boys and the trees making the legs—a goat reposes on an inverted, dripping shell, while around it are placed bunches of grapes and other fruits. I have no hesitation in saying that Thomas Chippendale had nothing whatever to do with either the design or conception of this plate, and the same remark applies to several more about this date.



FRAME FOR MARBLE SLAB PLATE CLXXVI. FROM CHIPPENDALE'S *DIRECTOR*

The use of assistants is as old as any serious art; but this, though it goes farther, is by no means an isolated instance of one man's work being passed off as another's. In literature we have Shakespeare and also Dumas; the elder Herring and his son in painting; S. W. Reynolds and Samuel Cousins in engraving; and, to come to more precisely similar instances, Adam and Pergolesi in design, and the employment of Angelica Kauffman, Cipriani, and others in painting the furniture of a slightly later date.

It depends on how well the styles are mixed whether detection is easy or the reverse. In this particular plate there is absolutely nothing to suggest Chippendale, but much to point to Darly. Even in his most flamboyant girandoles and mirrors, where one follows him least, there are certain points about Chippendale's designs which impress us. The masses and spaces are arranged with considerable artistic knowledge and taste, and the main structural lines are managed in such a way, that the design as a whole "fills the eye," and is understood at a glance. In this neither the masses nor spaces are pleasant, and the whole effect is confused in the extreme.

Another point about it, which would of itself throw doubt on its authorship, is that the figure of the youth to the right is almost exactly reproduced (by Darly again) in Plate clxxxiv. Among the numerous faults attributed to Chippendale, paucity of imagination is not one, and to say that both plates are fac-similes of his drawings would be to contend for an isolated instance of repetition of one of the main objects.

The likelihood seems to be that there was a sudden call for this class of work, probably through the influence of Chambers and the Italian sculptors he brought to this country with him, and Chippendale, aware at least of some of his limitations, turned the work over to Darly, as being the engraver in whom he had most confidence. That he was far from being satisfied with the result is evidenced by the fact that, in the printing of this design, as also of the other on the same plate, instructions were evidently given to the printer to "wipe" the figures as much as possible, making the only instance of such treatment that I have been able to find in the *Director*.

Just at this time, too, Chippendale employed the services of two new engravers, Clowes and Foster, who were almost entirely employed on work with figures introduced. Both of these were capable men, but it is not only their engagement that is suggestive, but also the difference of *motif* in their work. In the plates engraved by Foster there is a certain amount of reserve, his work being very similar to Taylor's both in idea and execution, but in most of the plates by Clowes we find fancy running too rampant. If we admit that Chippendale was either influenced by his engravers, or allowed them in some instances a more or less free hand, this is precisely what we would expect to find, for Clowes was the engraver of Johnson's book, which is probably about the maddest piece of work ever produced by a presumably sane man. For the *Director* his work is toned down very considerably. There is nothing quite so ridiculous as the realistic boy, who sits on the foot of a table, and fishes with a rod and line in a small bowl placed on the top of the underframing, but it is very greatly owing to him—or, in any case, the plates produced by him — that such unkind things have been said regarding Chippendale.

I illustrate what is perhaps the worst, where a cherub sits on the straining rail of a pier table, blowing a trumpet, while others sit, or run about with flags and wreaths on the glass above. In this piece we also have marked differences from Chippendale's ordinary manner, with, unfortunately, a

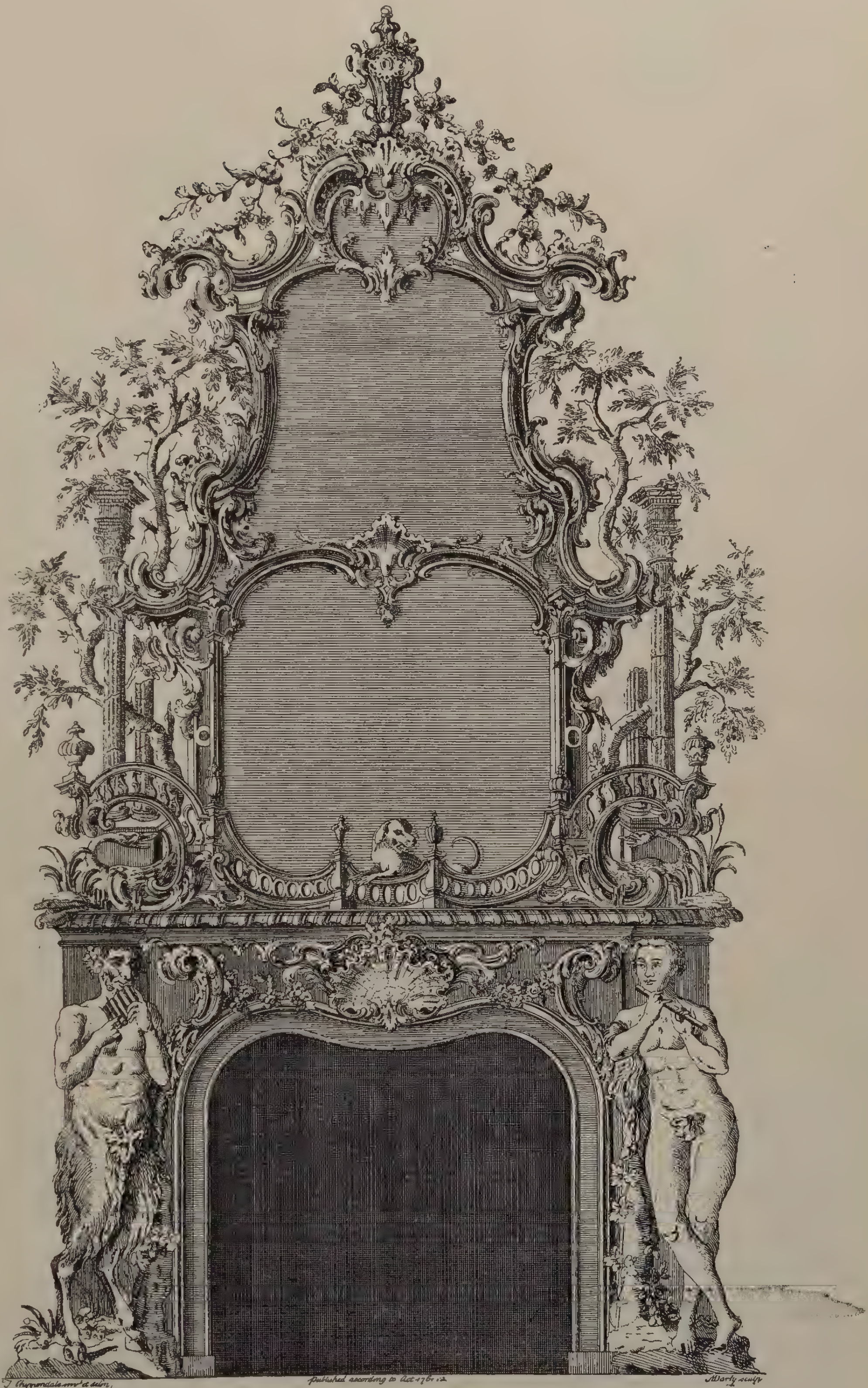

T Chippendale inv.t et delin.
Published according to Act 1761
M Darly sculp

PLATE CLXXXIV. FROM CHIPPENDALE'S *DIRECTOR*

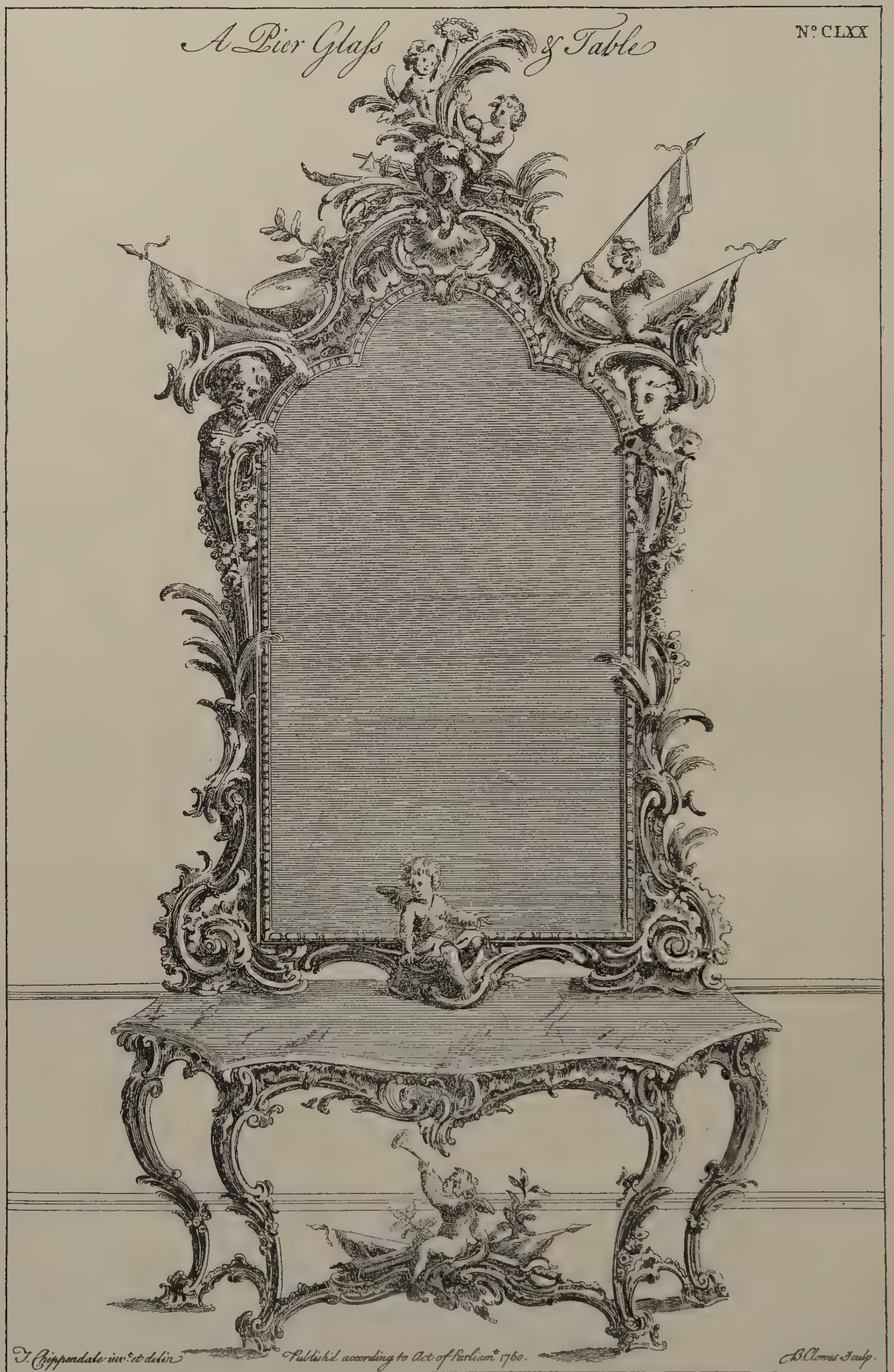

A Pier Glaſs & Table
Nº CLXX
T. Chippendale inv.ᵗ et delin
Publish'd according to Act of Parliam.ᵗ 1760.
B. Clowes Sculp.

PLATE CLXX. FROM CHIPPENDALE'S *DIRECTOR*
ENGRAVED BY CLOWES

proportionate likeness to Johnson's. The leg of the table is of a style fashionable in the late thirties, and it was only used once in the first edition of the *Director*, in a plate which was afterwards discarded. Johnson, however, was peculiarly fond of the shape, and it is probably to his association with Clowes that we owe its resurrection.

In Plate clxxx. of the third edition there are two designs of chimney-pieces engraved by Darly. The resemblance between them and those in Darly's own book is very striking, and has been mentioned by more than one writer. A careful comparison will show that the assertion that Darly designed both these pieces himself is justified.

It has been suggested to me as a possible explanation of these facts that the third edition of the *Director* was posthumous, and contained many designs by Chippendale's sons. The signature to the preface in 1762 may, of course, have been that of Thomas Chippendale, junior; but from the little we do know of the son the hypothesis is unlikely. George Smith, in writing of him in 1826, and speaking of him as "lately deceased," gives him great praise as both a draughtsman and designer, but says that he was "known only to a few." That it was not for lack of funds that he hid his light under a bushel is evidenced by the following letter from Admiral Lord Townshend, which I publish by the kind permission of Mr. Arthur Samuel.

"TESTERTON, *July* 13, 1819.

"DEAR CHIPPENDALE,

"My Bankers at this place, Fakenham, have this day wrote to Mess. Barclay, Tritten and Co., Bankers, to pay you £1200 0. 0. on my account, so you will call for it.

"Yours,

"J. TOWNSHEND."

A man who received orders of twelve hundred pounds at a time, and who was addressed by the nobility as "dear Chippendale," could certainly, if Smith's estimate of his powers was correct, have brought himself into prominent notice by publishing a book of his own. That he did not do so seems to argue either a lack of energy or a distaste to publicity quite inconsistent with the production of the third edition of the *Director*.

This was no mean task for any man who had other work to attend to at the same time. It is true that there are only fifty more plates in the third than in the first, and that several were added in the second, but a very great number of the old plates were thrown out. Many of the plates in all editions were undated, but, counting only such as are, there are no less than ninety-one new plates which were produced between 1760 and February, 1762. A plate in the *Director* does not mean necessarily a single design, for on many there are half-a-dozen or more, and though the first eight pages are taken up with architectural drawings, there are nearly four hundred objects illustrated. Nor is this all, if we are to count the possible variations suggested by showing different designs in the back, legs, front rail or arms. When the two sides of the back are of different patterns, and also the front legs, it is easy to see that we have two distinct designs, and two more possibilities in one object. But where, as in Plate xix., we have two different chairs which may be either single or with any of four different arms, front rails which may be either plain or beaded, and four different legs which may or may not be connected with straining rails, it becomes evident that it is the work of a trained accountant to compute the suggested possibilities in the *Director*. Chippendale, like a wise man, confines himself to saying that there is "a great variety."

The scope of the book is immense, as will be seen by his list: "Chairs, sofas, beds and couches, china tables, dressing tables, shaving tables, bason stands, and tea-kettle stands, frames for marble slabs, bureau dressing tables and commodes, writing tables and library tables, library bookcases, organ cases for private rooms or churches, desks and bookcases, dressing and writing tables with bookcases, toilets, cabinets and clothes presses, china cases, china shelves and bookshelves, candle stands, terms for busts, stands for china jars and pedestals, cisterns for water, lanthorns and chandeliers, fire screens, brackets and clock cases, pier glasses and table frames, girandoles, chimney-pieces and picture frames, stove grates, borders, frets, Chinese railing, brass work for furniture, and other ornaments."

Of all these things there are only three (china tables, frets, and Chinese railing) for which there are not new designs in this edition, and the list, comprehensive as it is, does not include the beautifully designed bed-posts, the much improved sideboards, nor does it mention either breakfast tables or tea chests.

The energy requisite for such a piece of work in so short a time is not consistent with the character of a man who, for about sixty years afterwards, did nothing to bring himself before the public. Much as I should like to lay what blame there is on him, I am bound to confess that it cannot, in common fairness, be done. Thomas Chippendale, senior, evidently accepted the responsibility for every design in this, as in the other editions. It must be remembered, however, that this is a very different thing in a purely artistic light from actually producing them with his own hands from his own brain. We do not measure Shakespeare or Dumas by the prentice-work to which they unfortunately allowed their names to be affixed, but by the best and most undoubted of their creations, and it is manifestly unfair to treat Thomas Chippendale in a different way.

In the foregoing remarks I have not endeavoured to make out a case so much as to state the facts as they appeal to me. Nor are the arguments manufactured to suit a pre-conceived idea. For a long time it never occurred to me to doubt the authenticity of any part of the third edition, except the usually admitted mantel-pieces by Darly, and it was not until the great difference between the designs engraved by the older and the newly added men struck me that I attempted to follow the discovery to what seems to me to be its logical conclusion.

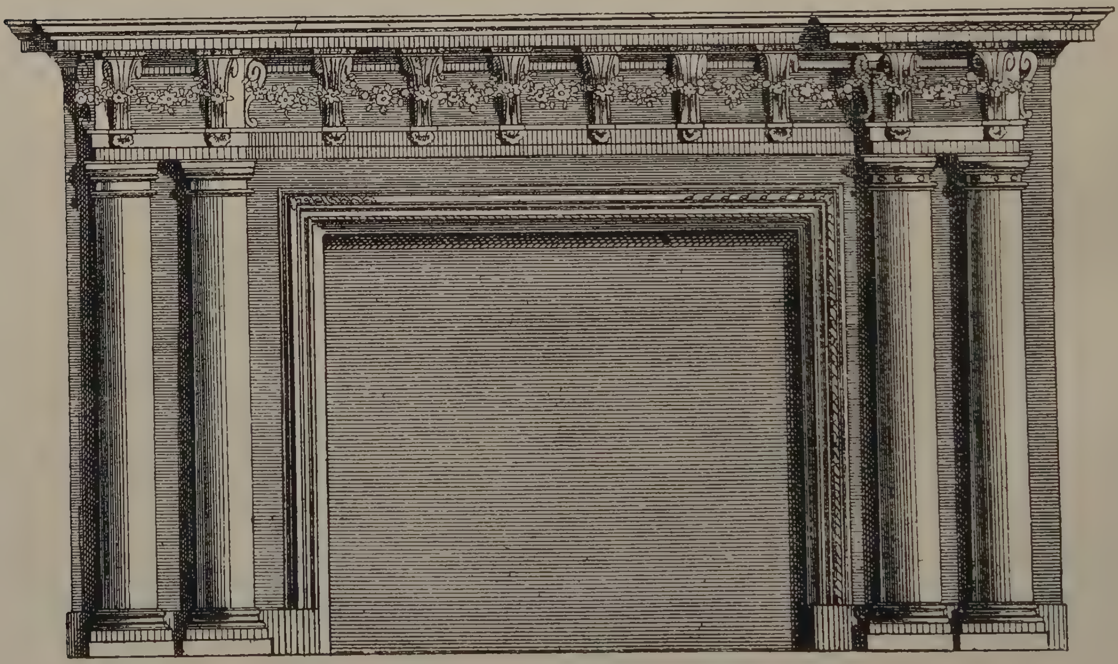
It is natural that a man, himself connected with the art, should study the engravers as well as the engravings, but there is also the danger that he should magnify the results arrived at from merely technical knowledge. I have therefore endeavoured to confine myself to what the ordinary reader can see for himself by merely glancing at the book.

To me it is clear that, in many instances, and these the designs which have met with the most adverse criticism, Chippendale exerted, at the most, merely a restraining influence.

There are many evidences of haste in the production of this edition, among which is the omission, already mentioned, of four classes of articles in the enumeration given on his title page. There is also the fact that he states the number of the plates wrong. There are really 210, not 200 plates. These ten additional plates seem to have been put in at the last moment, for the numbers engraved on them are the same as on the preceding or succeeding plate.

I have also seen a copy of the *Director* in which the plates are as in the third edition, with the exception of the ten plates mentioned above, but in which the old letterpress has been retained. It is evident, therefore, that for some reason which we can only guess at now, the third edition was rushed through at such great speed that the probability of more being left in the hands of others is, on the face of it, very great.

Some excellent designs were added, but a great number were cut out, seemingly at random. It is all the more amusing to be told by one's bibliomaniac friends that the third edition is worth, in money value, quite double of either of the other two.



CHIMNEY-PIECE PLATE CLXXX. FROM CHIPPENDALE'S *DIRECTOR* ENGRAVED BY DARLY

THE COUNTESS OF BLESSINGTON

BY JOSEPH GREGO

PART II.

On leaving London, Lady Blessington had taken with her Mary Ann Power, her youngest sister, and having met Count D'Orsay in Paris, they invited him to join their party, which he willingly did at Avignon. "A pleasure-seeking party, they travelled with leisurely dignity through Switzerland and the South of France, engaging in some places a whole hotel, seeing all that was interesting, and scattering money with a profusion supposed to be an attribute of royalty." After eight months of travelling, the Blessingtons, with their numerous train, *impedimenta*, and semi-royal retinue, reached the first object of their journey, the vicinity of Genoa, there to pay a special visit to Lord Byron, an early friend of the Earl, to whom further Tom Moore the poet, Byron's intimate, had given letters of introduction. The gifted poet, who was living in an ancient palace at Albaro, received the party cordially, returning their call the following day. Fortunately, Lord Byron, on returning to Albaro, wrote off his first impressions of his new acquaintances to Moore: "I have just seen some friends of yours, who paid me a visit yesterday, which, in honour of them, and of you, I returned to-day, as I reserve my bearskin and teeth, and paws and claws for our enemies. . . . Your allies, whom I found very agreeable personages, are *Milor* Blessington and *épouse*, travelling with a very handsome companion, in the shape of a 'French Count' (to use Farquhar's phrase in the *Beau's Stratagem*), who has all the air of a *Cupidon dechainé*, and is one of the few specimens I have seen of our ideal of a Frenchman before the Revolution—an old friend with a new face, upon whose like I never thought that we should look again. *Miladi* seems highly literary, to which, and your honour's acquaintance with the family, I attribute the pleasure of having seen them. She is also very pretty, even in a morning, a species of a beauty on which the sun of Italy does not shine so frequently as the chandelier."

After parting with Lord Byron, then setting out upon his fatal expedition to promote the Greek cause, by which his life was early sacrificed, the Blessingtons had continued their gorgeous programme, settling their establishment in princely luxury at the Palazzo Belvedere, on the heights of Vomero, overlooking the City and Bay of Naples. The Earl, who had paid a flying visit to his Irish estates, returned with a new and gifted addition to their circle in the person of young Charles Mathews (later to achieve popular fame as the distinguished comedian), at that time an artist, pursuing the profession of architect, and retained in that capacity by the Earl (a friend of his father the comedian Mathews) to carry out his wonderful and extensive plans for beautifying his Irish residence at Mountjoy.

The youthful genius of Charles Mathews, all brilliancy and impressibility, was simply transported with his Neapolitan surroundings; his impressions of the inmates of the Palazzo are thus favourably recorded: "Lady Blessington, then in her youth, and certainly one of the most beautiful as well as one of the most fascinating women of her time, formed the centre figure in the little family group assembled within its precincts.

"Count D'Orsay was the next object of attraction, and I have no hesitation in asserting was the *beau ideal* of manly dignity and grace. He had not yet assumed the marked peculiarities of dress and deportment which the sophistications of London life subsequently developed. He was the model of all that could be conceived of noble demeanour and youthful candour; handsome beyond all question; accomplished to the last degree; highly educated and of literary accomplishments, with a gaiety of heart and cheerfulness of mind that spread happiness on all around. His conversation was brilliant and engaging, as well as clever and instructive. He was, moreover, the best fencer, dancer, swimmer, runner, dresser; the best shot, the best horseman, the best draughtsman of his age. Possessed of every attribute that could render his society desirable, I am sure I do not go too far in pronouncing him the perfection of a youthful nobleman."

In earlier years the Countess had dabbled in literature, publishing, shortly after her marriage, a review called *The Magic Lantern*, and in 1823, *Sketches and Fragments*. By the early death of the Earl (1829), she was left a widow, with an income of two thousand a year; she proposed to augment her dower by taking up literature as a profession, and offered her services in 1832 as a contributor to the *New Monthly Magazine*. It was S. C. Hall, the assistant editor, who, in reply to Lady Blessington's letter, waited upon her at Seamore Place, "and was shown into the drawing-room crowded with works of art, its deep embrasured windows looking on a fair garden. He had not been long here when the door was thrown open by a resplendent footman, and immediately after Lady Blessington entered quietly and gracefully, that smile upon her face which was witchery to all.

"Lady Blessington proposed various subjects as suitable for treatment by her in the pages of the *New Monthly*, but none of them commended itself to the assistant editor. Then the conversation became desultory, when he passed some comment on a picture of Byron hanging at a little distance. This led to reminiscences regarding the poet, whom she described with fluency, recalling various opinions he had expressed to her, describing his traits of character and manners, the impressions he had given her."

"Now," said S. C. Hall, who knew the interest felt by the public regarding the brilliant personality of Byron, "why not write what you have told me of the poet?" Lady Blessington immediately accepted the suggestion, and promised to act upon it, and in this way her literary career may be said to have begun.

Whilst at Genoa, it will be recalled, she had seen Byron continually, and he had spoken to her unreservedly on a variety of subjects. Each time he had left her presence, it had been her practice to jot down their conversations as fully as her excellent memory would permit. These records of his opinions and traits she had preserved, and at once began to transcribe and arrange them for the press. When ready they appeared in the *New Monthly Magazine*, under the heading, *Journals of Conversations with Lord Byron*, the first instalment being published in July, 1832, the last in December, 1833, when they were issued in volume form.

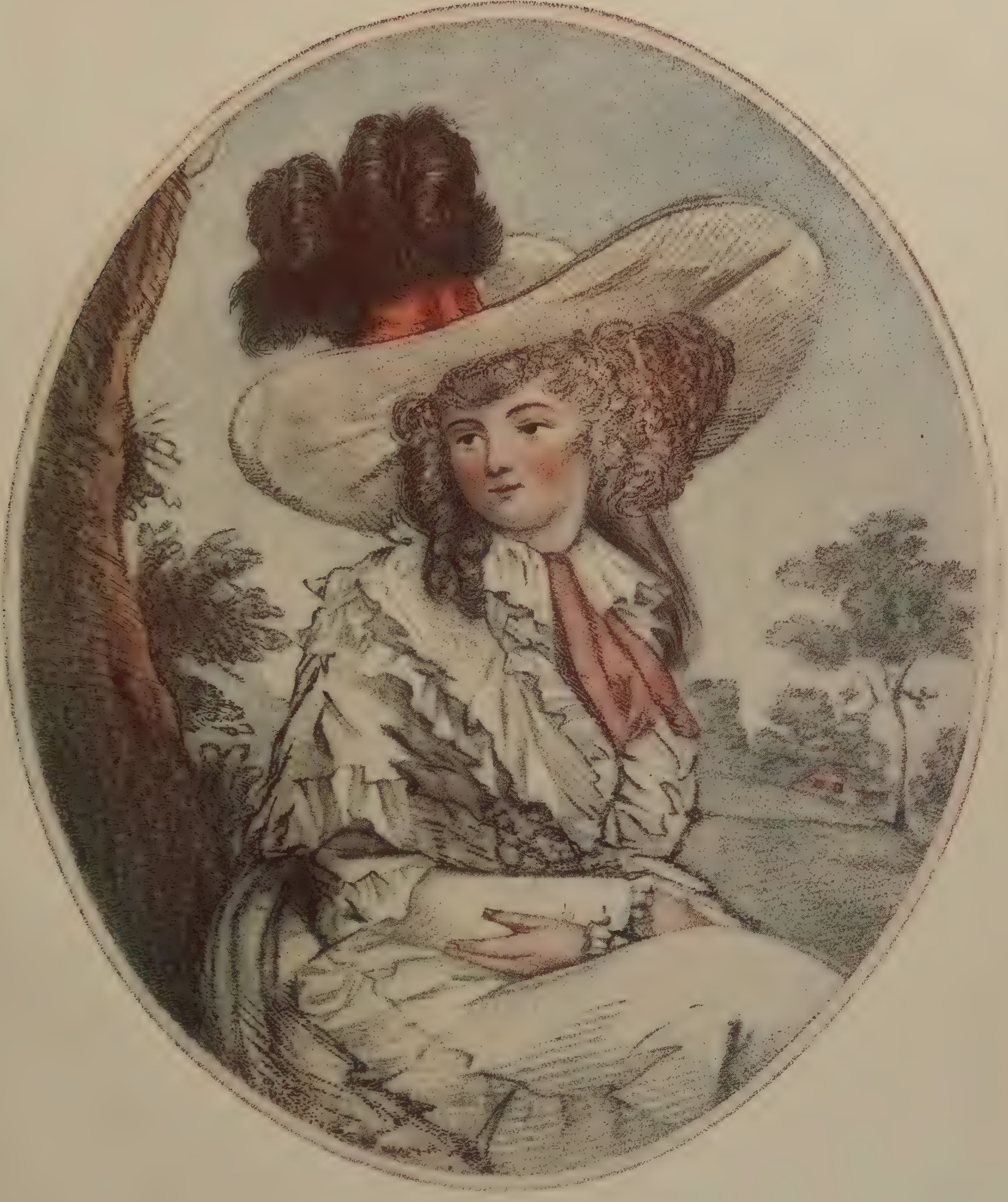
While her *Conversations* were yet attracting much attention, she set about writing a novel, her first serious effort in this department of literature. The book, which chiefly dealt with Irish politics, was called *The Repealers*, and when published, in June, 1833, was favourably received by the press.

Lady Blessington was daily becoming more absorbed by literature, a pursuit which had the desired effect of occupying her thoughts and adding to her income. For not only was she a contributor to the *New Monthly*, the author of a novel, but, in the year 1833, she was appointed to the editorship of *The Book of Beauty*, one of the forerunners of the *Annuals*. With the editorship of *The Book of Beauty* a new phase may be said to have begun in *Miladi's* life; she was now brought into correspondence and connection not only with authors, poets, and essayists, but likewise with artists, engravers, publishers, editors, and critics. Her circle widened, became richer in variety. In 1834 she had worked continually at another novel, *The Two Friends*, published January, 1835. *The Confessions of an Elderly Gentleman*, *The Governess* (1838), *The Confessions of an Elderly Lady*, *The Idler in Italy*, gained her much appreciation; *The Idler in France* was published in 1841; another novel, *The Lottery of Life*, in 1842; *Meredith* in 1843; *Strathern, or Life at Home and Abroad* (Colbourn), followed.

The incessant effort of writing failed to relieve her pressing occasions for money, and the glories of Gore House were departing in 1847. Owing to distress and famine in Ireland, the income from her jointure, for the time being at least, remained unpaid. The income from her pen had rapidly decreased. Forced to write continually, the strain had become apparent in her work, and her popularity waned. "William Jerdan, who as an old friend and literary adviser was likely to have a correct knowledge of her earnings, says that as an author and editor she gained between two and three thousand pounds per annum for some years. 'Her title as well as her talents had considerable influence in "ruling high prices," as they say in Mark Lane and other markets. To this also, her well-arranged parties with a publisher, now and then, to meet folks of a style unusual to men in business, contributed their attractions: and the same society was in reality of solid value towards the production of such publications as the *Annuals*, the contents of which were provided almost entirely from the pens of private friends.'"

With disheartening results, she continued to write novels, knowing that some sum, however small, would reward her labour. Therefore in 1846 she had published *Lionel Deerhurst*, and *The Memoirs of a Femme de Chambre*, and in 1847 came *Marmaduke Herbert*, the last of her works she was to see published in volume form.

To wind up the list of her misfortunes, Heath, the publisher and proprietor of *The Book of Beauty*, died at the end of 1847, insolvent, being seven hundred pounds in her debt. By March, 1849, her Ladyship's affairs reached a crisis, Gore House, and its gorgeous contents, was placed in the hands of Phillips, the auctioneer, and her belongings were sold to discharge her debts, which the result realised fully covered. Lady Blessington and her nieces withdrew to Paris; after spending seven weeks at an hotel, she removed her belongings to a suite of apartments she had furnished for their reception, on the 3rd June, 1849; that evening she dined *en famille* with D'Orsay's nephew, the Duc de Guiche and his wife; the next morning she suddenly expired. The autopsy revealed that the heart had become enlarged to nearly double its natural size, and been growing for years, thus causing her death. The body was then embalmed, and placed in the vaults of the Madeleine until removed to the mausoleum D'Orsay constructed to receive Lady Blessington's remains, and later his own (1852).



ALMEIDA,

The Graces were throng'd in her Eyes, And the Virtues all lodg'd in her breast

Shenstone

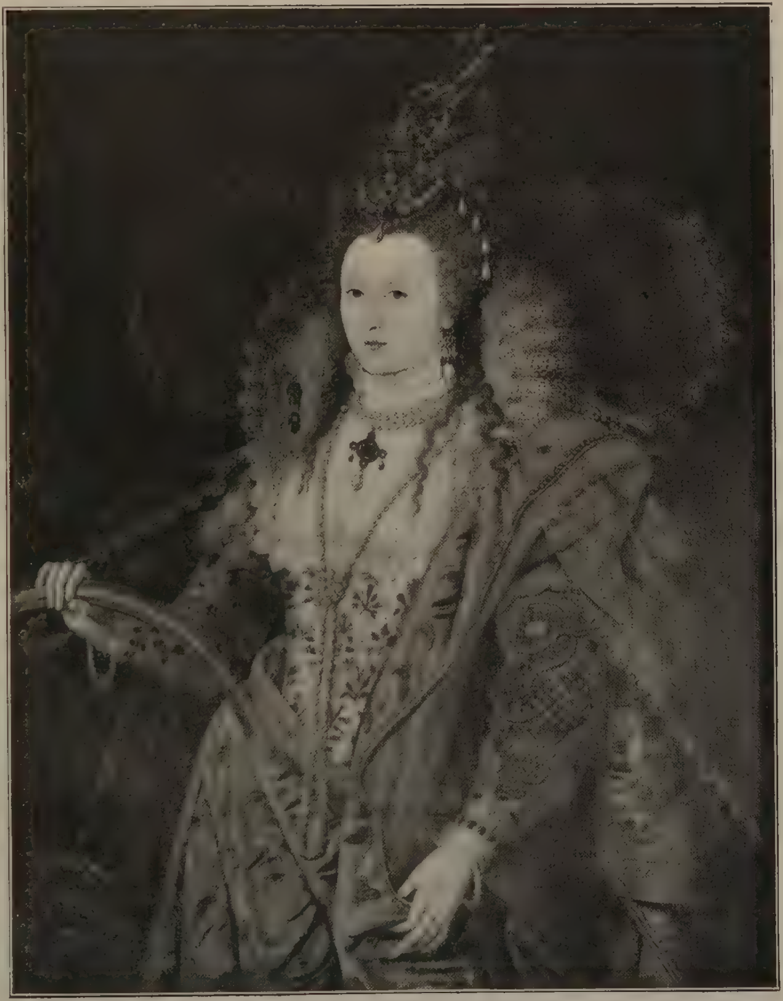
COLLECTIONS VISITED

HATFIELD HOUSE COLLECTION

BY T. BOLT

HATFIELD HOUSE contains such a large and varied collection that it is impossible to give anything like a comprehensive account of it in an article. And even if a volume were devoted to the subject, the efforts of at least half-a-dozen experts would be necessary before full justice could be done to the collection. The modern collection is made; but those older and more interesting collections that such great houses have gathered to themselves in the course of centuries have not been made—they have grown. The one is generally confined to some special subject, or at least its treasures are carefully classified; the others generally have artistic and inartistic work, antiquities and modern productions, precious jewels and comparatively worthless trifles (that will probably be of value to succeeding generations), jumbled together in a way that makes selection and description exceedingly difficult.

The late Marquis of Salisbury, busy as miner, journalist, statesman, or chemist, found little time or inclination for collecting. The interest which he took in his possessions was wholly or very nearly untinged by the connoisseur's spirit: he apparently regarded his treasures merely as the natural appendages of his house and name. Hence the contents of the stately rooms at Hatfield are, from the collector's point of view, in disorder that is not wholly admirable. There are portraits by old masters hanging with modern portraits by unknown artists; there is a set of Mafeking stamps reposing on Queen Elizabeth's hat; and the pen with which the Berlin treaty was signed lying by the same monarch's stockings. A purse that belonged to James the Second of



QUEEN ELIZABETH THE RAINBOW PORTRAIT BY ZUCCARO

England rests side by side with a bead said to have come from Agamemnon's tomb; while a beautifully carved ivory casket, which the Duke of Wellington brought from India, a Hindu incense burner, and a sixteenth century drinking cup, are all in one case together with the many modern caskets presented to the Marquis by cities of which he was a freeman.

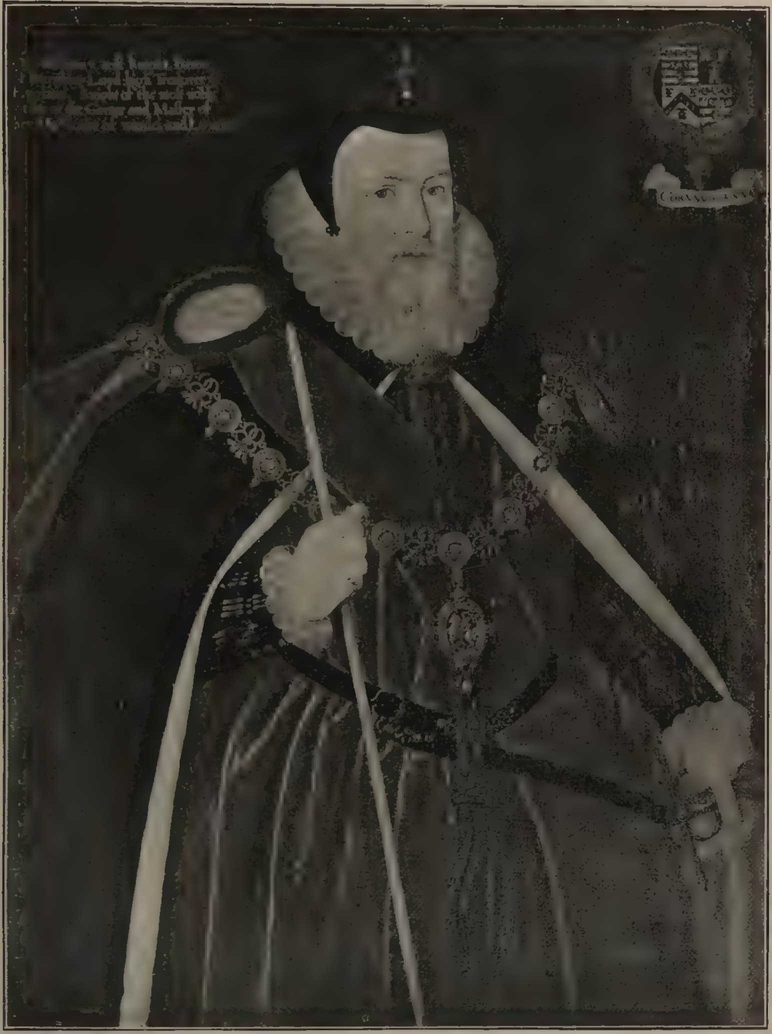
Old Hatfield House (the present building was completed by Sir Robert Cecil in 1611) was given by Edward the Sixth to Queen Elizabeth when she was a girl. Queen Mary, after having kept her sister a prisoner in the Tower, permitted her to retire to Hatfield, and it was there while sitting under a tree in the park, that Elizabeth received news of the Queen's death and her own accession to the throne. This, together with the fact that the first prominent Cecil was her chief minister, accounts for the house containing so many mementos of Elizabeth and her contemporaries.

Nearly all the pictures in the mansion are portraits, either of monarchs or famous statesmen, and many of them are of great historical interest. There are several portraits of Queen Elizabeth, the best known being perhaps the *Rainbow Picture*, painted by Zuccaro, which is a characteristic example of that Italian's work. It shows his usual attention to costume and detail. The dress has an elaborate pattern of red and white flowers, a large green serpent, holding a ruby in its mouth, is twisted on her left sleeve, and a miniature gauntlet

MARCHIONESS OF SALISBURY
BY MARIA COSWAY

TAPESTRY "SUMMER"

(a strange ornament) is attached to her ruff. The courtier painter has painted the queen holding a robe curiously embroidered with eyes and ears, emblematical of the royal sitter's knowledge and wisdom, and in her hand she holds a rainbow, the picture having inscribed on it "non sine sole iris" (no rainbow without a sun)—a truly courtier-like compliment. Despite the opportunity for a display of colour given by such accessories, the portrait is hopelessly flat and colourless. But Her Majesty was apparently pleased by the painter's flattery, for Lord Hardwicke possesses another such portrait embellished with similar devices.



WM. CECIL, LORD BURGHLEY BY MARC GEERAERT

As a contrast to this there is another portrait of the same royal lady, by Cornelius Vroom, the sea-painter who drew the designs representing the defeat of the Armada for the tapestry of the House of Lords. This picture is full of vivid colour. The Queen is portrayed as Diana. She holds a bow—a conventional Diana's bow, unlike any bow that Elizabeth is likely to have used—in her left hand, and a dog in leash with her right. Her hair is reddish yellow, her dress of pale pink; the skin thrown over her shoulder is yellow, and there is a brown gauze veil over the back of her hair.

Many of the oldest portraits at Hatfield are early copies after famous artists, and though they lack the value of originals, a thousand romances are conjured up by the array of faces belonging to personages historically famous. Here, on a small panel, is Jacoba or Jacqueline, Countess of Holland, Zeeland, Friesland, and Hainhault, who was in the very heart of the strife and troubles of Europe during the early part of the fifteenth century. She was espoused to the Dauphin at eight, and when he died in 1417, her uncle, John of Bavaria, resigned his bishopric, in the hope of marrying her and ruling over her dominions. This design the Pope frustrated by giving her leave to marry the Duke of Brabant, whom she deserted a few years later for the "Good Duke Humphrey," son of Henry the Fourth of England. After a few months with Duke Humphrey she left him to return to the Duke of Brabant, and on that husband's death, she secretly married the Comte d'Ostervant François de Borsele. Shortly afterwards Philip the Good, of Burgundy, forced her to surrender her possessions, and she eventually died in retirement, after having crowded enough into her thirty-six years of life to fill half a dozen romances.

Here, too, are portraits of Henry the Sixth, Richard the Third, Elizabeth of York, and Henry the Seventh, and one, *The Lady Margaret*, the mother of Henry the Seventh, who married the Earl of Richmond, Sir Henry Stafford, and finally the Earl of Derby, and founded St. John's and Christ's Colleges at Cambridge. St. John's College, Windsor Castle, and the National

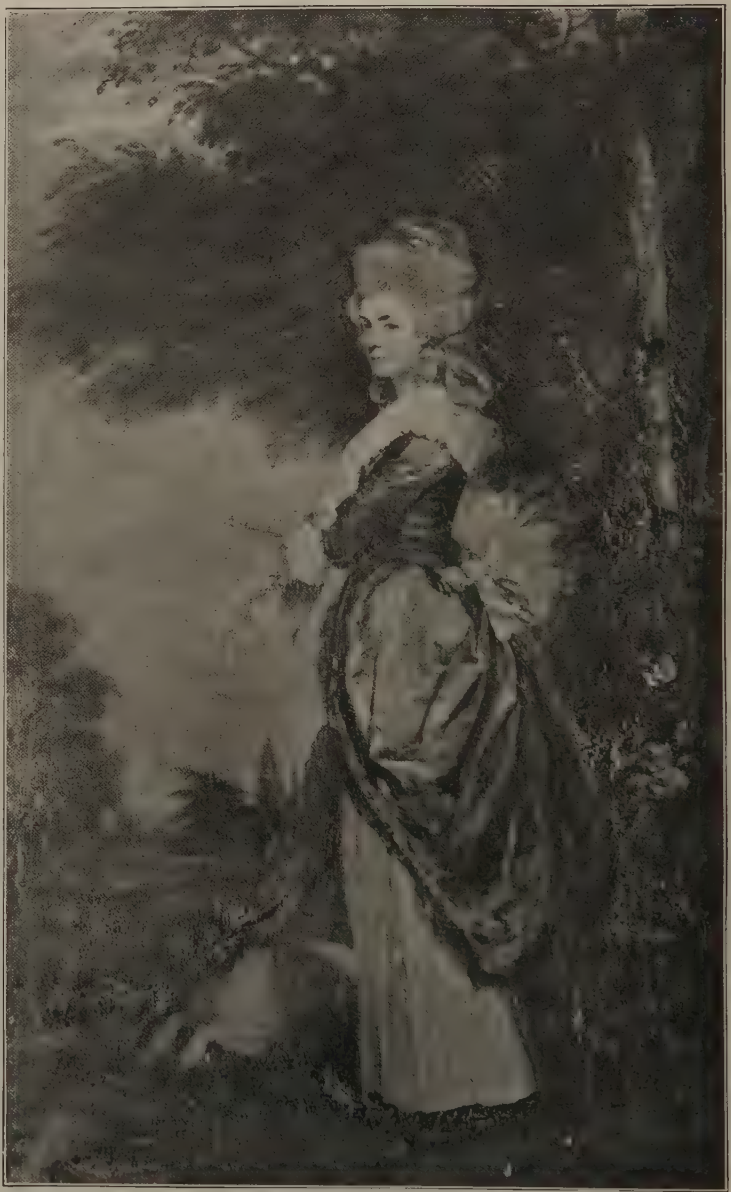
Portrait Gallery have all similar portraits of this lady, but the name of the painter of them is unknown.

The house has one piece of work from the hands of Holbein—a coloured drawing on paper of the head of John Frobenius (Frobein), a German printer, for whom the great artist designed ornamental blocks. "Frobein's countenance," says Dr. Woltmann, in his *Life of Holbein*, "is thoroughly ugly. That which, nevertheless, makes the beardless man with his scanty hair, his large round forehead and broad mouth, attractive and pleasing, is the trait of kindliness which is so pre-eminent." This little drawing shows the power of the master of character who drew it; looking at it one feels that this John Frobein was worthy the esteem of his friend Erasmus.

The portrait of Frederick the Second, one of the Electors and Lord High Steward of the German Empire under Charles the Fifth, is not particularly noteworthy in itself, but it has had a somewhat chequered career. After reposing for many years at Hatfield House, and being mentioned in the inventory of 1679, it suddenly disappeared, and was only recently discovered in the carpenter's shop.

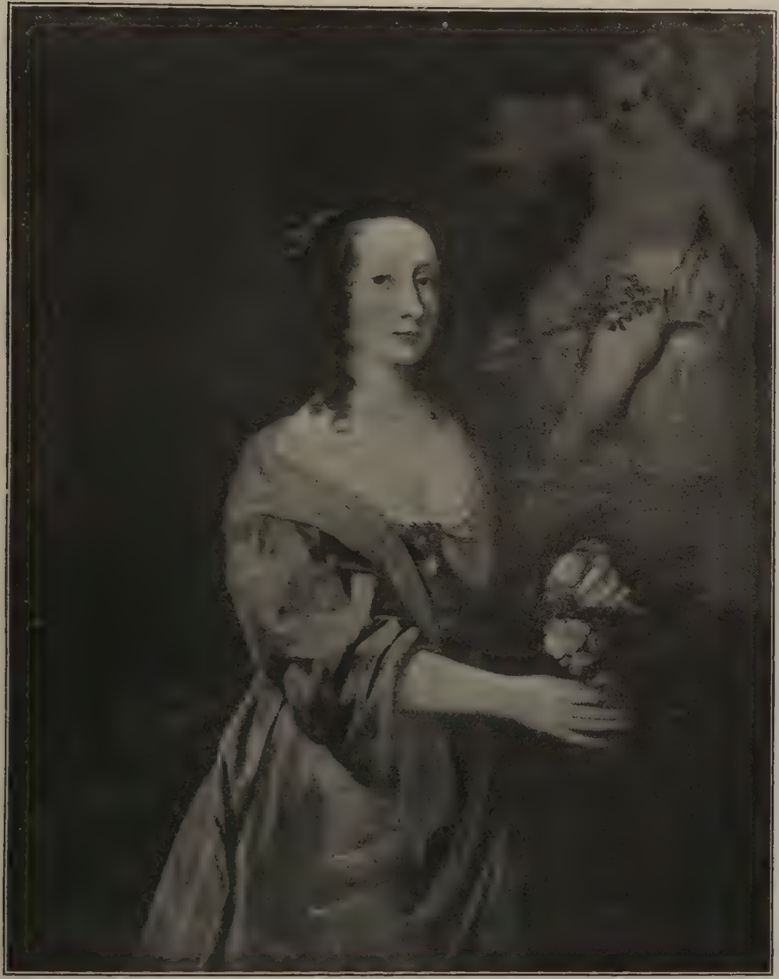
A portrait of Mary Queen of Scots shows a woman divested of all ornament, and with a pale and careworn face and piercing eyes. Little trace is here of the charms that the Queen has been credited with, and one might easily imagine that this harassed woman was gazing into the future and seeing there the scaffold that awaited her. Vertue identified the picture of Queen Mary that was to be seen at Hatfield in 1756 as being the one mentioned in King Charles's catalogue, but Mr. Lawrence Gifford Holland, who compiled the catalogue of the pictures at Hatfield, says there is nothing to mark it as Royal property. The original of the portrait is at Hardwicke. Queen Mary had many copies of it made for her adherents, and this is in all probability the replica she sent to the Duke of Norfolk, which was intercepted by Lord Burghley. There is another portrait, supposed to be that of Queen Mary at the age of eighteen, by a painter whose name is unknown. But the pretty expressionless features here depicted in no way resemble the accepted portraits of the Queen of Scots.

Hanging among the many pictures by unknown painters dating from this period, there is a fine portrait of Robert Dudley, Earl of Leicester, favourite of Queen Elizabeth, painted by Marc Geeraert the elder. From the same hand is also a portrait of William Cecil, Lord Burghley, the great Minister who laid the fortunes of the Cecils. "Though not remarkably tall, nor eminently handsome, his person was always agreeable," says the chronicler, and this



FIRST MARCHIONESS OF SALISBURY (MARY AMELIA) BY REYNOLDS portrait justifies the description. Two other noteworthy pictures are the portraits of the first Lady Burghley (who inspired her husband to his pathetic Meditation), which were painted by Lucas de Heere.

A very curious picture, which has been called at various times *Horsleydown Fair*, and *An Entertainment given by Cardinal Wolseley for the meeting of Henry VIII. and Anne Boleyn*, is the large panel by Joris Hoefnagel. From the costumes represented it seems to belong to the end of the sixteenth century, and it is now described as *A Marriage Fête at Bermondsey, about 1590.* The interior of what is apparently meant to be Bermondsey House is laid open to display the banquet table, and the feast in preparation at the bake-house next door. In the open stands the artist Hoefnagel, behind two fiddlers and a flute player, to whose music a group of villagers is dancing. It is a careful portrayal of many characters of the period; a beefeater and a soldier, a hawker (mounted), a knight and his lady and their running footmen, and a group of archers, all figure on the crowded panel, their costumes and attitudes being painted with much attention to detail.


LADY CRANBORNE BY VANDYCK

The finest pictures in the house—those by Vandyck—are kept in the late Marquis's private rooms, and are not to be seen by the ordinary sightseer who visits Hatfield. Among them are at least two splendid examples of the master's work. One is a life-sized portrait of an old gentleman of seventy, the original of which was in all probability Sir John Coke, the Master of Requests, whose want of tact helped to produce the rupture between Charles the First and his House of Commons. The other is a portrait of the tenth Earl of Northumberland, with his wife and one of their daughters.

There are three other portraits by Vandyck. One of a Viscount Cranborne, another of the second Earl of Salisbury, and a third of a Lady Cranborne.

On the canvas described as a portrait of James Cecil, the fourth Earl of Salisbury, two pictures are to be seen, one of which has been painted over the other. Beside the figure of the Earl there is a second faint and spectral looking figure, and to the right of the canvas, so faint as to be hardly visible, is yet another figure. The existence of one picture under the other was unsuspected until 1840, when the portrait of the fourth Earl was cleaned. Then these underlying figures became visible, and investigation showed that the canvas had originally borne a portrait of the Duke of Monmouth, planning his expedition to England with Ferguson, his chief instigator. The fourth Earl, a papist supporter of King James the Second, was apparently embarrassed by the possession of a portrait of the head of the rebellion, and to conceal it he had his own portrait painted over it. Why he should have resorted to this artifice instead of destroying the picture is not quite clear, unless he thought that the rebellion might succeed, and the hidden picture be useful to one who courted the Duke's favour. Whatever his object, his scheme was most successful, for the canvas kept its secret for a hundred and fifty years. The Monmouth portrait is believed to be a copy of the painting by the son of Cornelius Van Ceulen, which is in the possession of the Earl of Clarendon.

Mytens is represented here by a portrait of Charles the First, Cuyp by a portrait of the Dutch admiral, Van Tromp, and Wissing, Lely, and Kneller by several portraits. A very good example of the work of Romney is the portrait of James Cecil, seventh Earl and first Marquis of Salisbury. The portrait of his wife, with her frisking spaniel at her side, painted by Reynolds, is one of the best known and finest from that master's hand. Lawrence is also represented by his portrait of the second Marchioness of Salisbury, the mother of the late Marquis. This is almost the last portrait that Lawrence painted, and it is an eminently characteristic piece of work.

In addition to the many painted portraits of the first Earl of Salisbury there is one in mosaic, produced in Venice in 1609. It is a cunning and interesting piece of workmanship, copied from a picture by John de Critz: the colours of the robes, and considering the difficulties of portraiture in such a medium the whole effect, are very good.

Hatfield House contains very many pieces of tapestry, and some of them, at least, are of great value. Most of them appear to be Flemish work, and they were probably produced either in France or Flanders in the first half of the seventeenth century. These are described as "Gobelin" tapestries, but the character of the designs makes it appear unlikely that they came from the Gobelin factory. More interesting to the connoisseur are the four pieces in the armoury, representing the four seasons, which are characteristically Gothic Flemish, and very fine examples in a good state of preservation. They are chiefly of wool, but in some places silk has been used with great advantage. At Hatfield it is stated that they were made in Flemish ateliers established at Salisbury by Henry the Eighth, and if this could be substantiated by documentary evidence it would be of the deepest interest to connoisseurs. For although Henry the Eighth did import several Flemish tapestry workers, and set them up in various parts of the country, there is not, so far as I know, any record of such an atelier working at Salisbury, and I do not think that any work known to have been produced by these schools is anything like so fine as this series.

PORTRAIT (SIR JOHN COKE) BY VANDYCK

One of the most prized treasures of the house—a piece of splendid workmanship—is the communion service of rock crystal, said to have been given by Philip of Spain to Mary of England. It is beautifully shaped, and its finely engraved metal work is embellished with translucent and opaque enamels. This prize lay hidden for many years, and apparently forgotten, up under the roof of Hatfield House, and its early history—how, why, and when it was put there—seems to be wrapped in mystery.

In the armoury there are several complete suits of

Spanish armour which were fished up from one of the wrecks of the Armada, besides other armour of the same period, suits that once belonged to Cromwell's pikemen, and Indian bows and hatchets from North America. In various parts of the house are also flags with histories, old guns and pistols of various times, jibbehs and coats of mail taken from the Dervishes. Some of these coats are of great antiquity, and it is supposed that they were taken from the Crusaders. A quaint genealogy of Queen Elizabeth, showing the whole of that lady's descent from Adam and Eve, occupies a roll twenty-five yards long, and among other relics of the Queen is her cradle. In the Queen's room there is a cupboard of chestnut wood once used in Malta, by the order of the Knights of St. John, for the storing of priests' vestments. The front of this cupboard is covered with very fine carving, representing scenes in the lives of the saints, and above them—a strangely incongruous cornice obviously suggested by some classic prototype—is Neptune riding in triumph.

In every corner of the house is some treasure which will appeal to the connoisseur. Old French and English furniture, Oriental porcelains, ivory carvings, and native work from the hands of barbaric races all over the world, are scattered in various places. The chapel window is a fine piece of Flemish work of the early part of the seventeenth century, the colouring of which is magnificent, although the designs, notably those of the whale ejecting Jonah and David slaying Goliath, are rather grotesque than beautiful. When Cavalier and Roundhead fought for supremacy, and the latter were wrecking many such works of art, great preparations were made to protect this window from them, the earth being banked high against it. But the Parliamentarians passed Hatfield by and its treasures were unharmed.

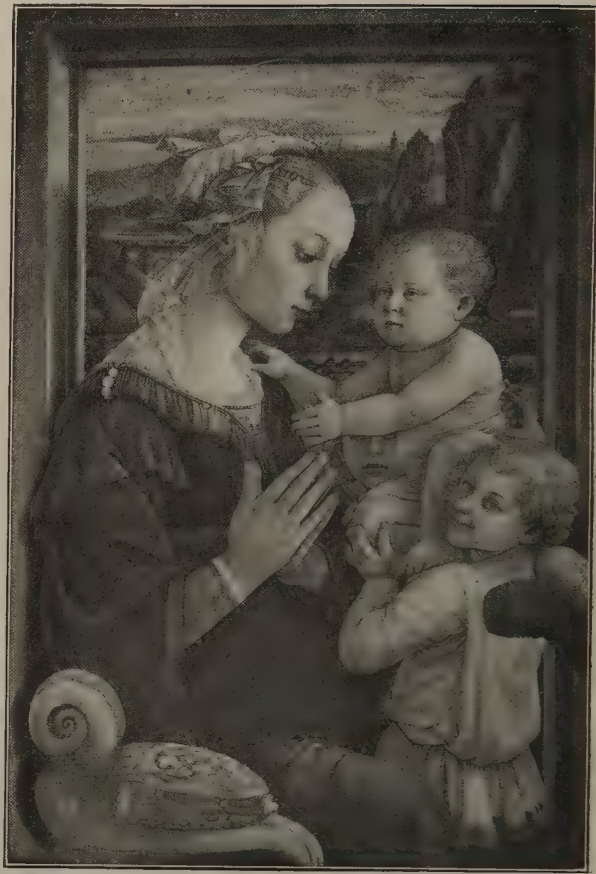
PORTRAIT OF THE TENTH EARL OF NORTHUMBERLAND WITH WIFE AND CHILD BY VANDYCK

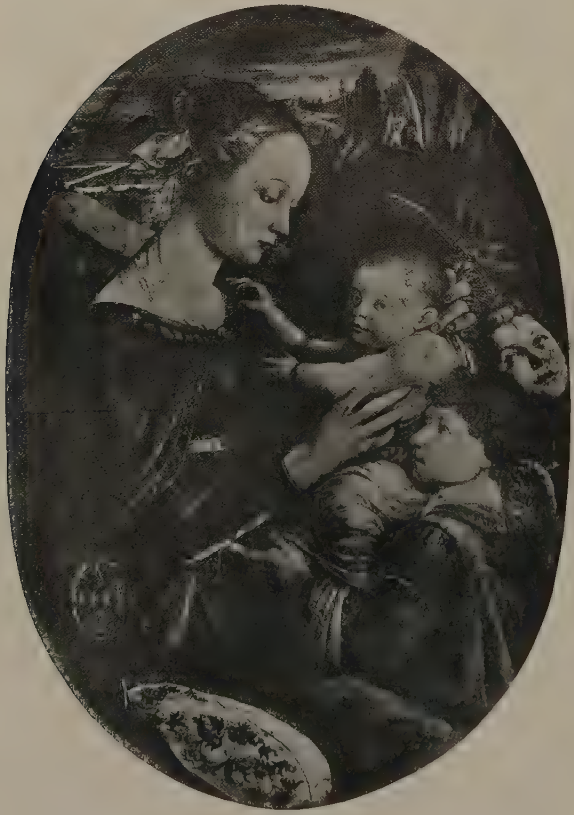
TWO UNPUBLISHED PICTURES BY FRA FILIPPO AND FILIPPINO LIPPI

BY ARDUINO COLASANTI

In the quiet chapel of a beautiful Tuscan villa belonging to the Countess Baglioni, surrounded by solitude and stillness, the fine picture by Fra Filippo Lippi, of which we are able to give a reproduction to the readers of The Connoisseur, had long been hidden, until it was recently acquired by Mr. Harnisch, of Philadelphia.

In this sacred picture is all the spirit of the gay and happy friar who, in his unprejudiced love of truth, delights in exercising the virtuosity of his brush in every detail. Besides the shape of the hands, the transparency of the blue sky, the quality of the tempera colours, and, above all, comparison with the picture of the Virgin and Child surrounded by angels, at the Uffizi Gallery, cannot leave any doubt as to the attribution. In the Uffizi Gallery, too, the Madonna, with her expression of sweet melancholy, contemplates the Infant resting on her knees. But here the youthful mother joins her hands in prayer, whilst on the Harnisch picture, with more exquisite feeling, she uses them for supporting the Infant. Different in the two pictures is also the placing of the angels. Similar, on the other hand, are the chairs in which the Virgin is seated, with their arms terminating in spirals and covered with cushions of flowered stuff. The backgrounds are identical : rocks on the right, and a wall-girt town on the distant horizon, across a plain with scattered trees, and a winding road on the left.

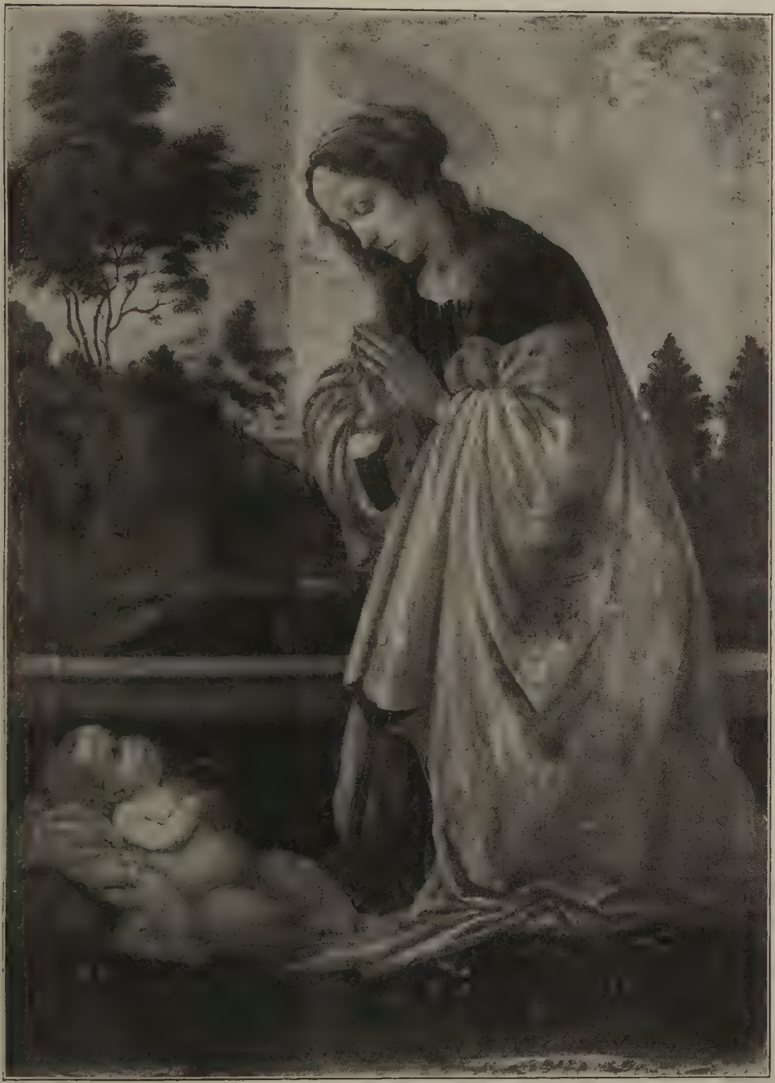

VIRGIN AND CHILD BY FILIPPO LIPPI (UFFIZI)


VIRGIN AND CHILD BY FILIPPO LIPPI

This close resemblance in the composition alone tells us that the two pictures must be ascribed to the same period of the artist's activity. That Mr. Harnisch's panel does not belong to the artist's early days is proved moreover by the dull and low tone of the colouring, by the great love of painting things from nature, and by the collaboration of Fra Diamante, which is evident in the angel that can be seen in the foreground, clothed in conventional garb, carefully executed, but feeble and lacking that gay carelessness which Fra Filippo knew how to put into his *putti* and angels.

Also the type of the Madonna recalls other pictures painted by Filippo Lippi about the time when he executed the panel of the Uffizi, but we cannot recognize in this type the features of Lucrezia Buti, whom the artist took as model, and whom he abducted from the convent of S. Margherita in Prato as late as 1457, since the same figure appears in the tondo of the Palazzo Pitti, finished by Fra Filippo for Leonardo Bartolini in 1452.

Anyhow it is certain that the Uffizi picture, representing the Madonna and Child surrounded by angels, was painted by Lippi at the time when he was working in Prato Cathedral (1452-1463), and it must be considered to be of very little later date than Mr. Harnisch's picture, as is proved by the perfection of the composition, which betrays a slow elaboration of the artist's first idea.


MADONNA AND CHILD BY FILIPPINO LIPPI

To Filippino Lippi, the imaginative and dramatic artist, who inherited from his father the love of scrupulous truth to nature, and who drew from Sandro Botticelli the poetic inspiration of his pictures, is due the second picture, which comes from the house of Canon Manni, and is destined for the Uffizi Gallery.

In the small composition is a slight suggestion of sincerity and grace, and the beautiful figure bending down in adoration, the flowery meadow, and the luminous landscape background, have the charm of all that is young and sincere. The picture does not belong to Filippino's early years. Through the destruction and restoration which have ruined the general tone and the harmony which must have prevailed before, it is still possible to recognize the technical characteristics of the first period of the artist's activity. The colouring has a pale yellowish tint in the light parts of the flesh; the half-tones are cold and bluish, with shadows having a tendency towards olive green; the hues of the Madonna's dress are strong, but low in tone.

Nor does our picture show those landscape backgrounds with a prevailing picturesque architecture of the style of the North, which the artist first used in the tondo belonging to Mrs. Warren, of Boston, and which are repeated in the picture executed for Tanai de 'Nerli in the church of S. Spirito in Florence, in the Visitation at Copenhagen, and in the Berlin Madonna. No sign appears as yet of the baroque ornamentation which creeps into the above-mentioned pictures, and takes complete hold of the master in the frescoes of the Strozzi Chapel at Sta. Maria Novella, and in his last works. But the simplicity of the composition, the gracefulness of the forms, and the decorative landscape justify our belief, that the *Virgin in Adoration*, of which we offer a reproduction to our readers, has been painted by Filippino before his departure to Rome, where he executed the frescoes of the Cappella Caraffa at S. Maria sopra Minerva.

Later Filippino became influenced by Domenichino's spirit. In the charming panel, which will soon adorn the Uffizi Gallery, he is still the Tuscan artist who creates with simplicity serene forms of beauty, and who makes his creatures move in the sweet country of olives and cypresses.

TOM THUMB

BY W. CAREW HAZLITT

The celebrated researches of the late Lemuel Gulliver in Liliput unexpectedly led to the discovery of a race, whose stature was their smallest recommendation; and if the labours of this great explorer are not recognized by the Royal Geographical Society as absolutely the first attempt to acquaint the world with the existence of such a diminutive people, at all events they set many thinking about the subject, and led by degrees to the recognition of the fact, that, as there were a goodly number of persons above the middle height to be found in all latitudes, there were also not a few very considerably below it: not scattered individuals, the fruit of accident or misadventure, commonplace babies stunted by unnatural neglect, but entire communities, populous tribes, men, women, and children, each and all answering to a large extent to the account drawn up by Mr. Gulliver, whom the world at first discredited, but who is now at last acknowledged to have been as great a pioneer as Marco Polo, or very nearly. Yet, in common with some other illustrious and clear-sighted men, Mr. Gulliver, while he took infinite pains to traverse distant and unknown regions for the benefit and instruction of mankind, overlooked a point and a topic much nearer home, which he would have handled with a power and felicity peculiar to himself, and which he has unfortunately allowed to devolve on a less capable pen. Nor, as I intend presently to shew, was that eminent traveller the only person who has missed the opportunity of achieving fame by this means.

Since Mr. Gulliver gave us all the result of his surprising experiences, others have from time to time placed on record narratives of other Liliputs dotted about here and there, peopled by small folk, some of whom make up for their insignificance of stature by their martial prowess, and who have feelings, just as we have, capable of being hurt, as well as methods of making their displeasure known.

This appetite for the extension of knowledge in a particular direction only renders it the more surprising and even sad that geographers should have hitherto omitted to investigate a case which has its distinct Liliputian and (as it were) Gulliverian bearing without exactly corresponding to any report so far received by the authorities, although an inquiry might long since have been instituted and completed without the necessity of applying to Parliament for a grant to fit out a vessel for the purpose.

Our immediate subject-matter is an individual, let us explain, not a body of individuals. When he first falls under our observation, his family was settled in England; but what their origin was, is one of those historical problems which remains to be settled to general satisfaction. They did not probably come over with the Conqueror, for they were already here in the days of the good King Arthur. Of how many distinguished men and women we are debarred from learning the antecedents! Yet in the present instance fortune has been more than usually capricious; for in some respects information is abundant. The hand of the limner has befriended us by transmitting not merely life-like portraits of his father and mother, but a truly remarkable and precious series of sketches illustrative of his singular career and of the brilliant circle by which it became his lot to be surrounded and honoured. This collection is entitled to rank as the most ancient monument of the British school of design remaining to us; the contemporary costume has escaped the vigilant scrutiny of Mr. Fairholt and Mr. Planché; and Mr. Wright would have sensibly increased the value of his *Domestic Manners in England*, had he copied nothing more than the household utensils in fashion among King Arthur's subjects, while the full-length of his majesty is a study which we respectfully commend to the attention of a distinguished modern theatrical artist.

He was the son, this, of a mortal British ploughman, and his mother milked the cow, she a mortal, too, and no divine dairymaid. That excellent couple had long sorely lamented the want of an heir to their modest estate; and

HER MAJESTY HIS MAJESTY

Tom Thumbes Father.

Tom Thumbes Mother.

THREE PICTURES ON ONE CANVAS: THE PUDDING-BOWL, THE COW, AND THE RAVEN ILLUSTRATING EVENTS IN TOM'S CHILDHOOD

well it was for them, that they lived in times when there were wizards in the land. For they went to the renowned Merlin, and prayed him to give them a son, if he were no taller than his father's thumb. Which Merlin did, and so it happened that in his nature there was a weird mixture of man and goblin; and that, a stranger to the sensations of babyhood, he attained in four minutes precisely his full height and dimensions. Nay, more, the benevolent magician made him exempt from the ills which accompany the possession of blood and bones; for he had neither, and, as the sole authentic Life, written by a bard of the time—a Druid perchance—and unseen by the editor of the *Dictionary of National Biography*, and everybody else except the present writer, declares,

> " . . . his shape
> was such,
> That men should hear
> him speak, but not
> His wandering shadow
> touch."

By special request of Merlin the Fairy Queen was his godmother, and attended his baptism with all her court, and she commanded that Tom Thumb should be his name, which, on the one hand, was the reason why his father and

HERE YOU MUST LOOK FOR THE GIANT WHO SWALLOWED TOM, AND THEN CHANGED HIS MIND

mother, who had before been anonymous, were ever after addressed as Mr. and Mrs. Thumb, and, on the other, why to the present day so many of us are christened Tom in distinct preference to Thomas. Thus from the very beginning the peculiar greatness of his Littleness became manifest to all; and nothing of the kind would have occurred, had Merlin not been on the spot when he was wanted.

Mr. and Mrs. Thumb were evidently ordinary people enough. We have special pleasure in introducing to the reader full-length portraits of them both, which we consider excessively valuable, and quite as authentic as most paintings of the second and third centuries. The original pictures, of which ours are reduced copies, may have hung in King Arthur's gallery; but they are not in the present Royal collection, though so much more precious as relics of antiquity than the *Fair Rosamond* at Hampton Court—a very modern affair by comparison. Nevertheless, surprising as such a thing may appear in the case of an individual (so to speak) so renowned, it remains a moot question, when this Tom of Toms flourished—but if it could be ascertained when King Arthur ruled the happy Britons, the difficulty would disappear forthwith, since Tom was his contemporary, and occasionally borrowed his horse. So much is certain; for the splendid equestrian portrait is preserved, and here it is.*

FIRST INTRODUCTION OF TOM TO KING ARTHUR

EQUESTRIAN PORTRAIT OF TOM THUMB

This Tom was a delicate monster, a dainty and rotund morsel, a sublime urchin, a young chit very much *sui generis*, and no connection with *feu* M. Bebè, or with the dwarf Tronc in the thrilling romance of *Isaie le Triste*. Dr. Brewer omitted him in his famous *Catalogue of Dwarfs*, because perhaps he considered him returnable in the Books of Fairyland. How unparalleled in interest our Tom was, is, and is to be, may be judged from the circumstance, that he far outshone in lustre and renown the before-cited Tronc, albeit the latter was three feet high, and no less, and was all that his mother the enchantress Morgana and his fairy aunts could make him in beauty of form and in knightly accomplishments.

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* It is proper to mention that the illustrations accompanying the present paper are derived from drawings in exact facsimile made many years ago for the writer by the late Mr. George Waring, of Oxford, from the unique copy of *Tom Thumb: His Life and Death*, 1630, in the Bodleian Library, among Robert Burton's books.

KING ARTHUR RECEIVES THE DOCTOR'S REPORT OBSERVE THE ARCHÆOLOGY OF THE CHAIR, CROWN, AND SCEPTRE

He is forgotten. The glory of Tom is indestructible.

He was in fact a sort of semi-divinity, who must have found his terrestrial blood-relations uncongenial, and been glad enough to part with his human apparatus, when he was called for good and all up to Faëry, as it is averred by those who would not have said so if they had not known, to the great regret of a numerous circle of admirers, including King Arthur and his lady. A pathetic description is given in that unique biography already referred to of his last moments, in which he was attended by his royal master's special physician, and it is to the king's eternal honour that he ordered court mourning for forty days, and built a mausoleum in grey marble to hold the remains, to which he paid an annual pilgrimage during the rest of his life. Allusively to his imperishable part our coeval bard sings :

> "And so with peace and quietness,
> He left this earth below ;
> And up into the Fairy Land
> His ghost did fading go."

But before the closing scene arrived, his person had been seriously wasted by the ravages of disease, which must have somewhat reduced the estimate for his tomb—quite the earliest monument of so costly a character ever erected in Britain.

He was Alpha and Omega. The line of Thumb began in him, and in him ended. His biography has been undertaken by a succession of learned men ; but, alack ! we rise from the perusal of all these ingenious treatises, only with a sharp thirst for fuller knowledge of so egregious a personality. A gentleman, who had the rare happiness of living on the most intimate footing with two monarchs, King Arthur and King Edgar, must have possessed extraordinary qualifications. He had, no doubt, great strength of arm for his size, remarkable powers of endurance, and a thorough acquaintance with horsemanship. We, venture to guess that he spoke the purest Cornish and could sing a song, if required, or take the wind out of Lancelot with some creamy jest. O, that there are no State papers and secret Court Memoirs to enlighten and assure us !

His father and mother (*Arcades ambo*) and the farmhouse, where they dwelled, have been swept away hundred upon hundreds of years ago. Dead is the dun cow which ate him up, and then threw him up. Dead is the giant who did likewise. Dead is King Arthur's scullion, who took Tom out of the whale's stomach. Dead, if only for a season, is King Arthur himself, *Rex quondam Rexque futurus.* When his majesty returns to succeed the house of Hanover, may Tom Thumb accompany him, and relate to us more about himself and all those, whom he knew, when he was among us some years since ! It would be an autobiography, for which millions would scramble, and which would be translated into all the languages of the universe.

ILLUSTRATIONS OF FUNERAL PROCESSIONS IN THE TIME OF KING ARTHUR VERY VALUABLE FOR THE COSTUME

Pottery and Porcelain

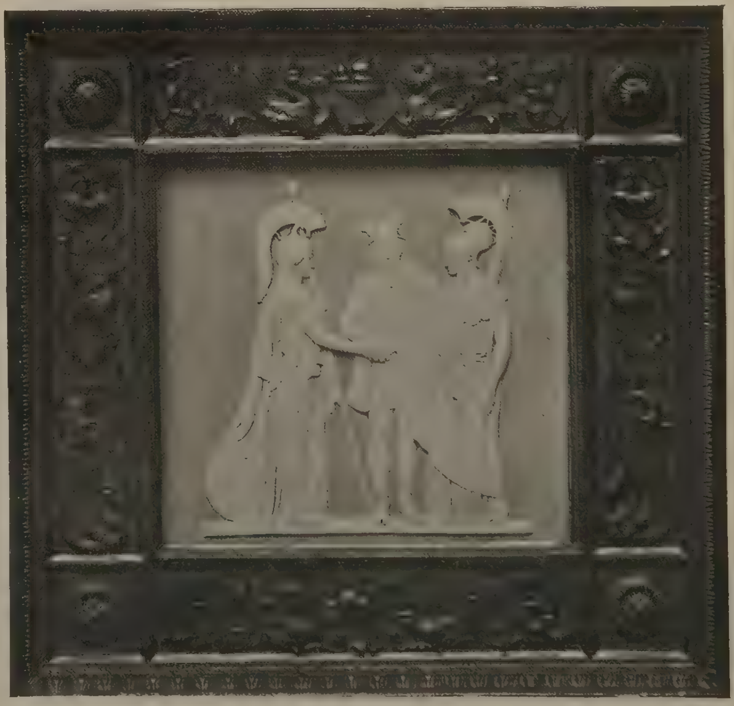
THE WEDGWOOD COLLECTION AT NOTTINGHAM CASTLE

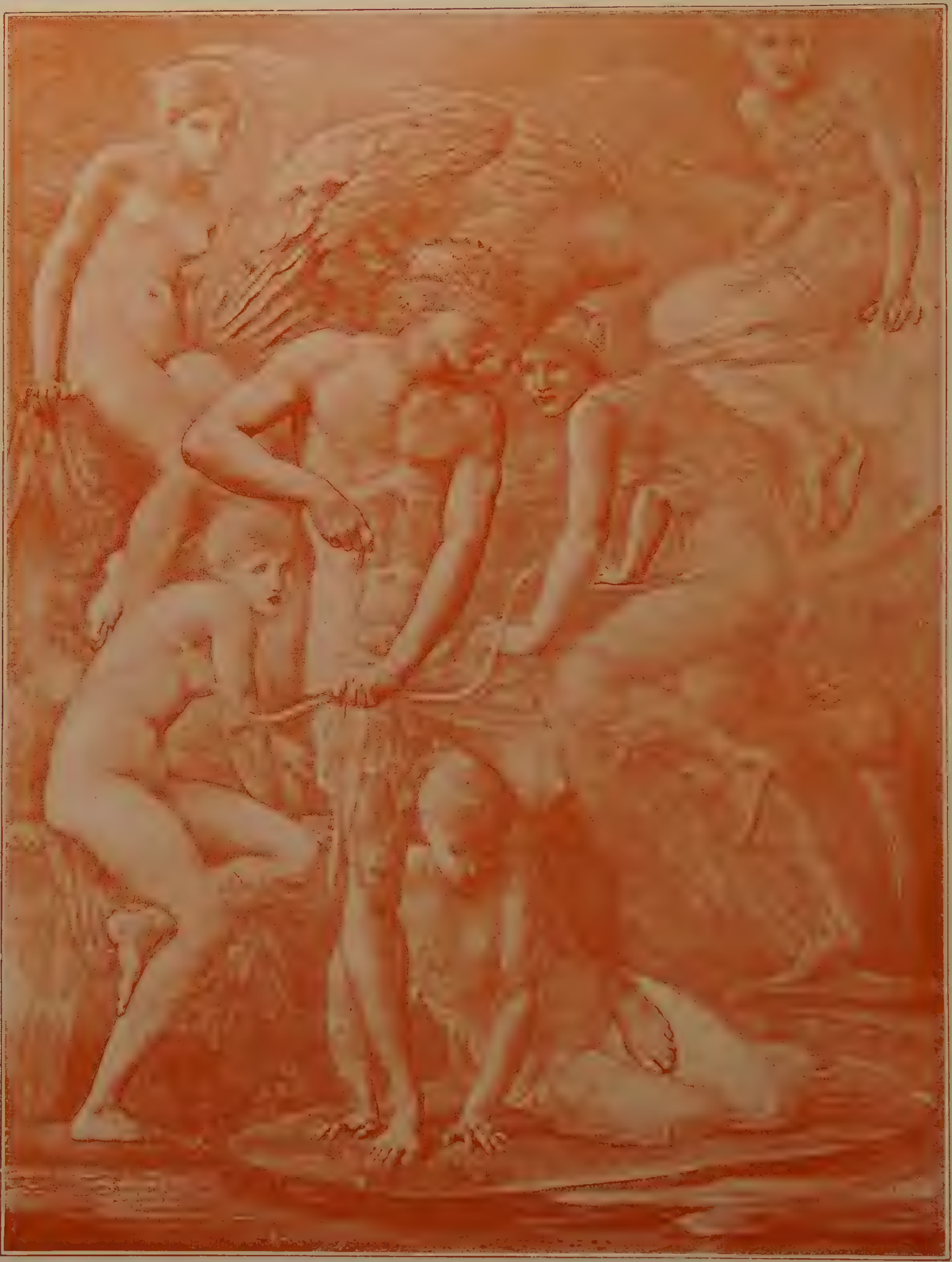
BY H. ELLEN BROWNING

PART I.

THE Art-products of all ages in their highest forms have generally been a good deal in advance of the culture of their particular period, and have consequently been less understood and appreciated, except by a select few, amongst the people of those periods than by succeeding generations. This is undoubtedly the reason why the larger portion of Josiah Wedgwood's best work found its way into the possession of private collectors scattered all over Europe, some of whom, fortunately, as in the present instance, bequeathed these treasures at their decease to public museums *pro bono publico.* Mr. Felix Joseph, who was an enthusiastic Wedgwoodian, gathered together during his long and useful life what may be considered from certain points of view as a unique collection of Wedgwood. It is unusually valuable from the fact that most of the pieces date from what Professor Church appropriately designates the *Period of Perfection* (1781-1795). Judging both from their texture and the designs employed, one may in fact narrow the period of their production still further, and say that most of them were produced between 1786-1793, the years during which Flaxman, Pacetti, and Davacres did for Wedgwood their most beautiful designs; when Stothard evolved his airiest and most graceful creations; when Lady Diana Beauclerk pencilled her daintiest designs, Lady Templeton portrayed her *Sportive Loves*, etc., and Mrs. Crewe sent him her *Domestic Employments* series. Besides its beautiful jasper ware, the great strength of the collection lies in its immense number of plaques and medallions, and its very large assortment of smelling-bottles, jewellery, etc.

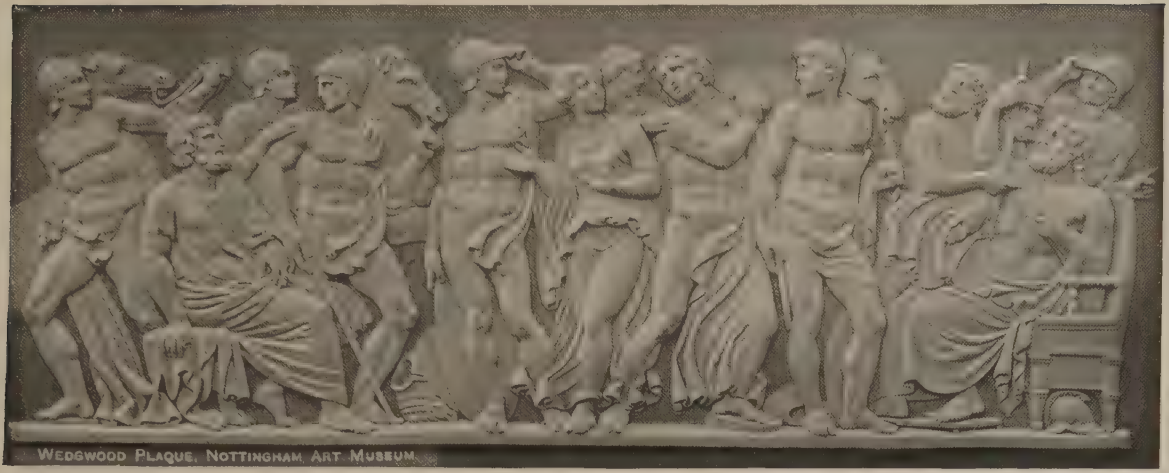
In order to render it representative as well as valuable, a good many excellent specimens of Queen's ware, basalts, terra-cotta, agate, marbled and encaustic-painted ware have been added to it at the instance of Mr. G. H. Wallis; and a very curious framed plaque has been lent by some of his family from the collection of his late father, which is worthy of note. The subject is, *A Sacrifice to Neptune*, and the palish blue jasper ground is modelled to represent the waves of the sea, with the white figures in high relief riding on its billows; size 28¼ in. by


FRAMED PLAQUE, BLUE JASPER   CLASSICAL DESIGN



CUPID'S HUNTING FIELDS

By Burne-Jones



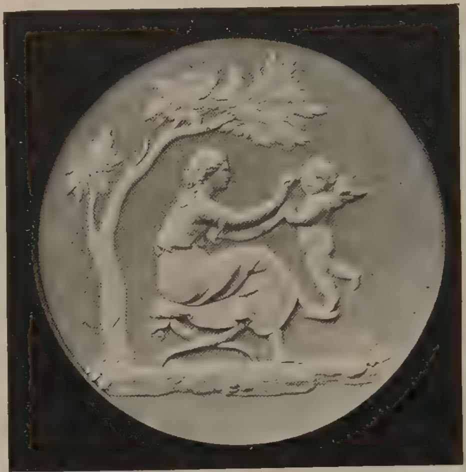
BLUE AND WHITE JASPER PLAQUE THE SACRIFICE OF IPHIGENIA

6 in. Amongst other treasures, too, is the Court sword of Beau Brummell, the celebrated dandy and favourite of George IV. The handle, made of very fine old cut steel, with chains and tassel, is set with four pale blue and white medallions, and eight dark blue and white beads, which give it a most original character. Long before Wedgwood's time, English potters had been making many quaint and curious articles, as a study of old pottery reveals to us, but it was left to him to show the world what can be accomplished by a master-mind. When he commenced his career as an artistic potter, English decorative art was in a most primitive condition; his genius and industry, however, in the words of his epitaph, written by his friend Flaxman, "converted a rude and inconsiderable Manufactory into an Elegant Art and an important part of National Commerce." Part of Wedgwood's genius and "feeling" for the potter's art may have been due to inherited instincts, probably, since we find that he came of a line of potters, each generation of whom seems to have been a little "superior" and a little "previous" in his methods compared with those of his contemporaries, so far as the records obtainable permit us to judge. To this inherited skill must be added the fact that he entered the "throwing" sheds as a child, and worked his way upwards. This gave him a practical knowledge of the various processes which stood him in good stead when he began to make experiments with a view to producing the famous jasper body, of which he finally wrote to Bentley in 1774.

ROUND MEDALLION CLASSICAL DESIGN

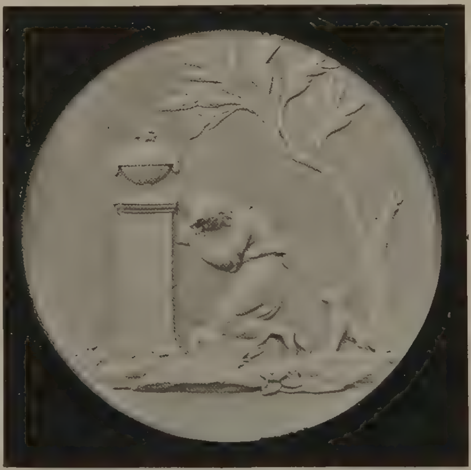
OVAL MEDALLION A ZEPHYR
DESIGN BY STOTHARD

A few years earlier, in 1770, he had written him: "I had many things to teach myself, and everything to teach my workmen, for they have no idea of proportion or beauty." Nevertheless, Wedgwood was not only an "illustrious" potter and a man of scientific culture, but he was also a great organizer, as is shown by his choice of artists and modellers. Amongst the latter we find not only Flaxman, but also Hackwood, Tassie, Webber, Pichler, Keeling and others. Moreover, Wedgwood himself was a good modeller, as well as an expert "thrower." "Throwing," by-the-bye, is the technical term for the art of forming vessels upon the potter's wheel out of balls of clay previously weighed and prepared. To Wedgwood's intense appreciation of antique cut-gems, we owe the discovery, after numberless experiments, of the most beautiful and most original of all the materials with which he worked, *i.e.*, the jasper-paste. Its velvetiness of surface, its fineness of texture, and its exquisite softness and daintiness of colouring are its great charms. The delightful sensation of velvet-softness to the touch (which is *the* criterion of all genuine Old Wedgwood-ware) is the result of the extreme fineness to which the component parts of the jasper-paste were reduced, added to the careful and exact adjustment of the temperature during the process of "firing."



LAPIS-LAZULI JASPER PLAQUE
DESIGN AFTER LADY DIANA BEAUCLERK

This splendid and most representative collection of plaques exhibits examples of every kind, size, shape and colour ever made in this class of work by Wedgwood. A set of three, in white jasper high relief, on lapis-lazuli grounds, are especially fine. The designs (which are quite Leightonesque in treatment) are attributed, and rightly, I think, to Flaxman. The large central one, 19 in. by 8 in., represents *The Offering to Ceres;* the others, *The Birth of Bacchus* and *The Sacrifice to Hymen.* An extremely fine specimen of Flaxman's "Treaty-Plaque," representing the hands of England and France being joined by Mercury, in white jasper on a lapis-lazuli ground, is framed in a very beautifully carved frame, gilded. The modelling of these figures in low relief is superb, and the undercutting perfect. *The Sacrifice of Iphigenia*, on a dark blue ground, from one of the earlier designs of Pacelli, is also a remarkably good example. A large and very good specimen of *The Apotheosis of Homer*, and a very lovely example of *The Marriage of Cupid and Psyche*, with the original wax model, framed in oak, hanging above it, are choice possessions, naturally.

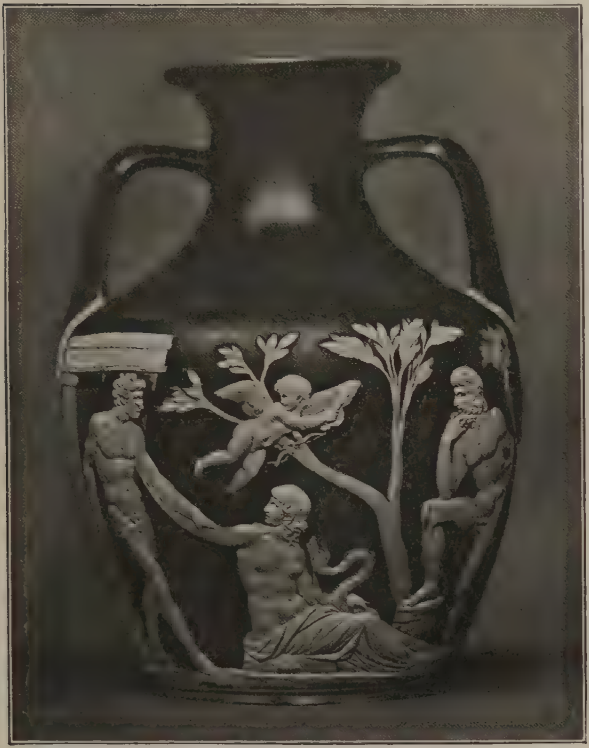


LAPIS-LAZULI JASPER PLAQUE
DESIGN AFTER LADY DIANA BEAUCLERK

Two round lapis-lazuli jasper plaques, and two larger ones with sea-green grounds, all display some of the airiest and daintiest of Lady Diana Beauclerk's designs; whilst two large square ones, olive-green, and of very beautiful workmanship, have designs after Lady Templemore.

Amongst the magnificent collection of portraits, sixty-four in number (eighteen of the principal ones being framed), are two portraits of Wedgwood's friend, Priestley. The large one measures 6½ in. by 5½ in., and is in very high relief; the other is 3¾ in. by 2¾ in., like the majority of those framed and unframed; though some of them are smaller, and a few as tiny as small cameos. Amongst the larger size are the Queen of Portugal, the Emperor of Germany, Admiral Keppel, Captain Cook, Earl Cowper, Lady Hamilton, Benjamin Franklin, and other well-known portraits; whilst in a glass case, mounted on crimson plush and framed, is a most beautiful, dignified, 7 in. head of the corn-crowned Ceres.

Amongst what I may perhaps class as the medallions, pure and simple (numbering altogether forty-two), twenty-five are framed in very fine old cut-steel; of these, seventeen are large and oval in shape; the remainder small and circular. The latter are set most attractively in a sort of "starry" design. Some of the larger medallions have polished "laminated" edges. A large oblong frame contains a very good set of medals, thirty-six in number, of the Kings and Queens of England series. His portraits and medals are not the least interesting of Wedgwood's work. The catalogue of 1798 enumerates 229 separate portraits, but it would, I fancy, be very difficult to find half that number now. Besides Flaxman, Webber and



THE PORTLAND VASE

Hackwood modelled many of the portraits for Wedgwood after he ceased to reproduce Tassie's designs; four of whose, mounted separately at Nottingham Castle, really show a great deal of skill.

The most precious piece of the whole collection is, of course, the Portland Vase, now known as the Purnell-Tite Copy. It is one of the best specimens of the "first fifty," and is numbered twenty-nine. Its beauty is greatly enhanced by its being between a "trial vase," glazed and polished, made the previous year and modelled by Pichler, and another "trial vase," modelled by James Tassie, both of which are very far inferior in texture and delicacy of design to the later production.

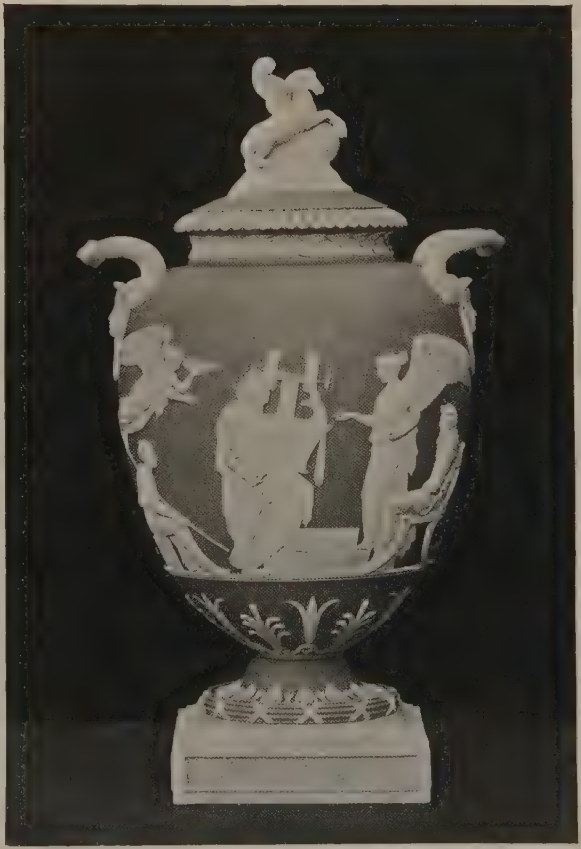
One of the smaller gems of the collection, to my mind, is a tiny copy of the Portland Vase, about $5\frac{1}{2}$ in. high, of solid, pinkish-lilac jasper. The colour of this is exquisite, the white figures are very finely modelled, the undercutting perfect, and the finish delicate.

Amongst the large number of vases of every size, shape, and colour there are a few which are (so far as I am aware) matchless. The Homeric vase, $16\frac{1}{2}$ in. high, which came from Lord Tweedmouth's collection, is distinguished from all other vases decorated with Flaxman's *Apotheosis of Homer* by its colouring. The ground is a lovely soft shade of delicate green, the handles, the figures, and other decorations are, of course, white, but on the cover the green Pegasus is perched upon pale *blue*. As will easily be seen from the illustration, the modelling and execution of the figures is as much a triumph of art as the colour and texture of the "body" and the form of the vase.

A pair of upright circular fluted bough-pots on octagonal white plinths, in green jasper, are also very charming. They are ornamented with laurel wreath, key and arabesque borders, and Flaxman's well-known *Blind Man's Buff* design in high relief. Another pair, exactly similar in size, shape, and design, have a pale blue ground. Both pairs are "dipped," have polished sides and edges, and are considered rare specimens of beauty of modelling.

A large oval bulb-pot "dipped" sea-green jasper, with classical medallions of the later Pacetti period, is a remarkably good piece. There is also a blue one which matches it, and a large number in various sizes and different shades, mostly of blue and white. Conspicuous amongst these are a pair of oval neutral-black jasper, rather rare, and a tall round article (the pierced cover made all in one), which might be utilized either for bulbs, or as a bough-pot.

(*To be continued.*)



HOMERIC VASE BLUE AND WHITE JASPER

LACE MAKING IN SPAIN AND PORTUGAL PART I.

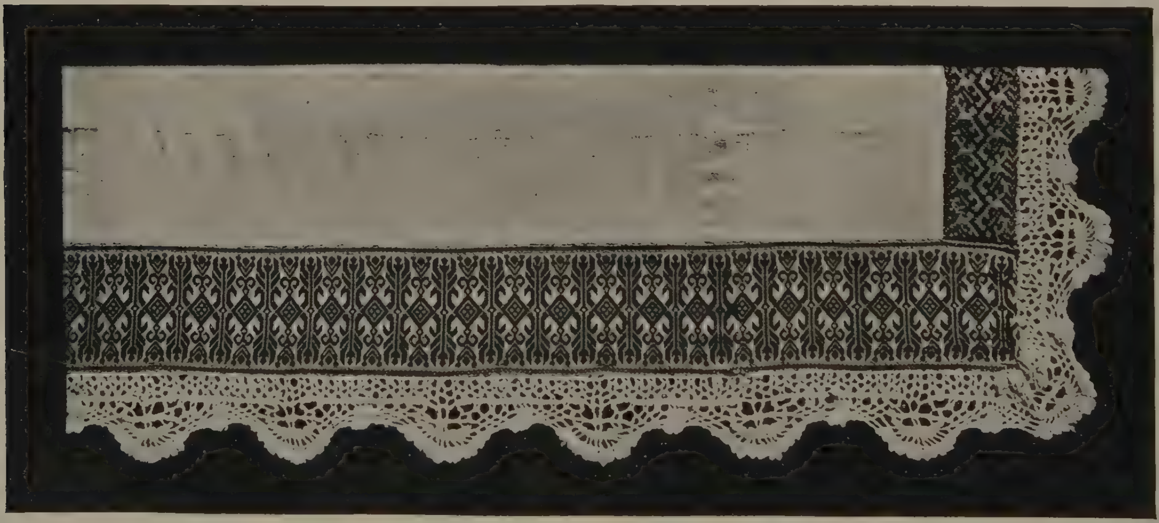
BY M. JOURDAIN

In Spain the tradition of magnificence was set by sumptuary laws which gave little encouragement to the play of fashion, and, as M. Lacroix remarks, dress in Spain always partook of the massive heaviness peculiar to Germany, either because the Gothic element still prevailed there, or that Walloon fashions had an especial attraction to her, owing to associations and general usage.

"Point d'Espagne," in the usual sense of the word signifies that gold or silver lace, sometimes embroidered in colours, so largely consumed in France during the earlier years of the reign of Louis XIV. Characteristic geometric patterns were twisted and plaited with gold and silver threads about the end of the sixteenth century, and the demand and consequent success of the Point d'Espagne seems to have reached its height towards the end of the seventeenth century. At that date Narciso Felin, author of a work published in Barcelona, 1683 (quoted by M. Aubry), writes that "edgings of all sorts, of gold, silver, silk, thread, and also fibres are made at Barcelona with greater perfection than in Flanders." * The manufacture is said to have been carried on chiefly by Jews, and indeed, two years after the expulsion of the Jews from Spain, in 1492, the most catholic kings found an edict necessary restricting the importation of gold lace from Lucca and Florence.

The curious authentic hand-painted engravings in the Victoria and Albert Museum, † representing ladies in costumes of the late seventeenth and early eighteenth centuries, show the patterns and type of the gold lace of the period more exactly than contemporary paintings.

The gold laces there shown are of two kinds, the


NAPKIN EDGED WITH SCALLOPED BORDER OF PILLOW-MADE LACE PROBABLY OF SEVENTEENTH CENTURY SPANISH

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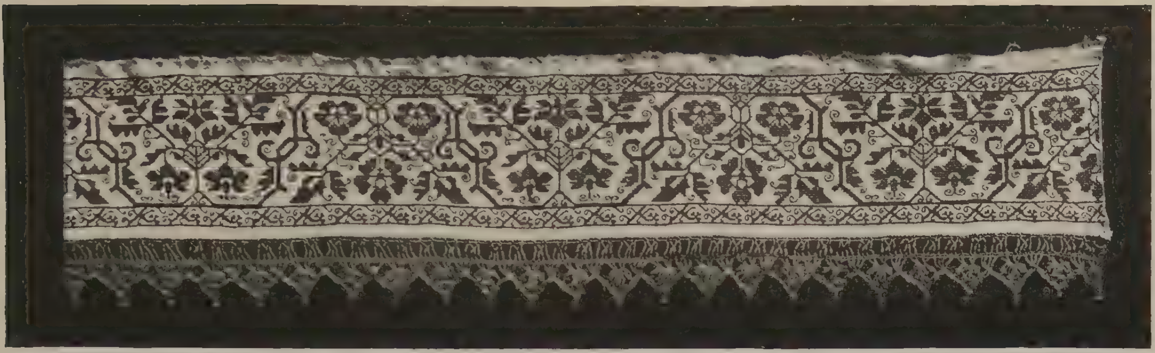
* *Fenix de Cataluña, compendio desus Antiguas Grandezas y Medio para Renovarlas*, Barcelona, 1683, p. 75.

† Nos. 1197-'75 and 1196-'75.



BORDER OF LINEN EMBROIDERED IN RED SILK   ALONG THE BOTTOM IS AN EDGING OF TWISTED AND PLAITED RED SILK THREAD   ITALIAN OR SPANISH   SIXTEENTH CENTURY

first "a small bordering lace of little fan-shaped *motifs* through the edge of which a twisted double thread passes; the other a broader sort of lace with a pattern traced in thick double lines of gold and silver gimp, passing through the meshes of a réseau group, with close work here and there of twisting and close lying double threads." M. Seguin attributes the use of the réseau in gold threads to the time of Louis XV.

We have constant mention of gold and silver* lace at the French court in the seventeenth century. The Queen, on the occasion of the marriage of Mademoiselle and the King of Spain (1697), wore "une mante de point d'Espagne d'or neuf aunes de long." A year later the "Galérie de l'ancienne Cour" mentions the young Duchesse de Bourgogne as wearing "un petit tablier de point d'Espagne de mille pistoles."

In 1751, at the fête at Versailles on the birth of the Duc de Bourgogne, the coats of the gens de cour, were "en étoffes d'or de grand prix ou en velours de tout couleurs, brodés d'or,* ou garnis de point d'Espagne d'or."

Point d'Espagne was also much fabricated for Spanish consumption. When describing a visit to Donna Teresa de Toledo, who received in bed, the

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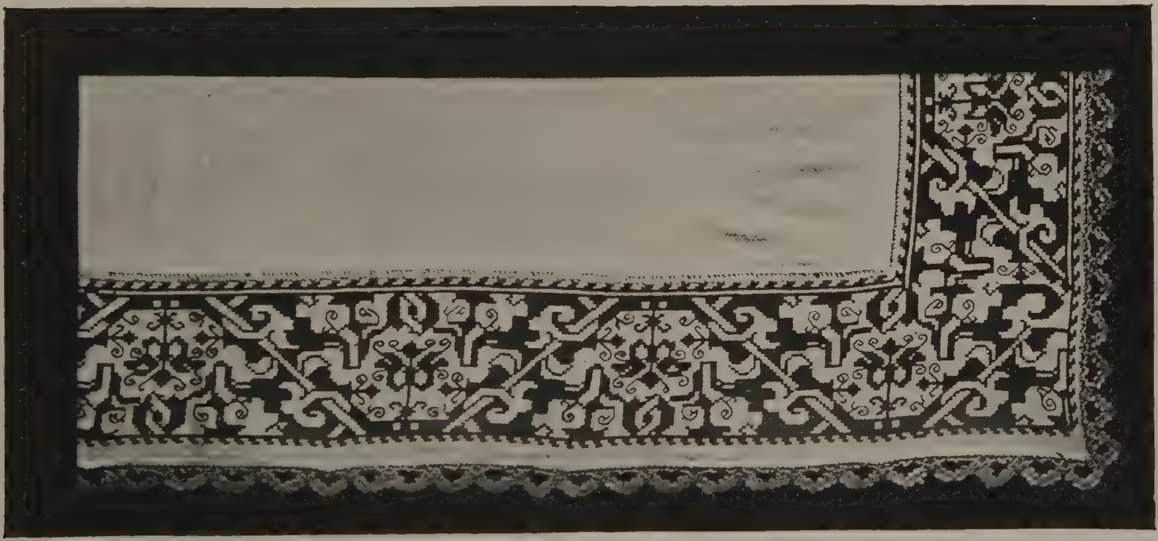
* Gold and silver lace is part of the national Spanish peasant's dress. "The muleteers of *Catalonia* wear their hair in a net, their broad silver-laced hat squeezed quite flat hangs on one side of the head" (*Fairholt*). In *Andalucia* a youth wears "a short blue jacket, braided almost all over with silver lace" (*Residence in Portugal*, Mrs. Quillinan).

* *Journal de Barbier*, 1718-62. "On met de la dentelle brodée de couleur de points d'Espagne aux jupes," *Mercure Galant.*



COVER OF LINEN WITH A BORDER EMBROIDERED IN RED SILK AND LINEN THREAD   ITALIAN   SIXTEENTH CENTURY   THERE IS A VANDYKE EDGING OF RED SILK author of *Letters of a Lady's Travels in Spain* writes: "She had 'lasses' all of flowers of point de Spain in silk and gold, which looked very pretty."

The oldest banner of the Inquisition—that of Valladolid—is described as bordered with real point d'Espagne, of a curious Gothic (geometric) design. At the Auto-da-fé the grandees of Spain and officers of the Holy Office marched attired in cloaks with black and white crosses edged with this gold lace.* The Duke of Postrana entering Paris is described as travelling *en seigneur* with his hundred mules, his train, and his "seventy other pages and servants, all apparayled in scarlett Ierkin and hose trimmed with gold lace."† The Spanish Ambassador, in the reign of James I., appeared at Whitehall, where he was entertained with great magnificence, with a train of pages and gentlemen "clothed in cassocques and hose of black velvett, and clokes of black fyne clothe, all passemented thicke with golde lace panewise."‡

The dress of the Spanish ladies was of corresponding magnificence, according to a writer of the seventeenth century. "They wear a dozen or more petticoats," it is written, "one finer than the other, of rich stuffs trimmed with lace of gold and silver to the girdle. They wear at all times a white garment called a *sabenqua*, and so great is their vanity, they would rather have one of these lace *sabenquas* than a dozen coarse ones; and either lie in bed till it is washed, or dress themselves without any, which they frequently enough do"—a story which is a *pendant** to Doctor Monçada's computation of the more than three million Spaniards, who, though well dressed, went shirtless! The national taste for magnificence in costume is noticed in the reign of James I., when it is said that though the Spaniard "go plain in his ordinary habit, yet upon some festival or cause of triumph there's none goes beyond him in gaudiness."†

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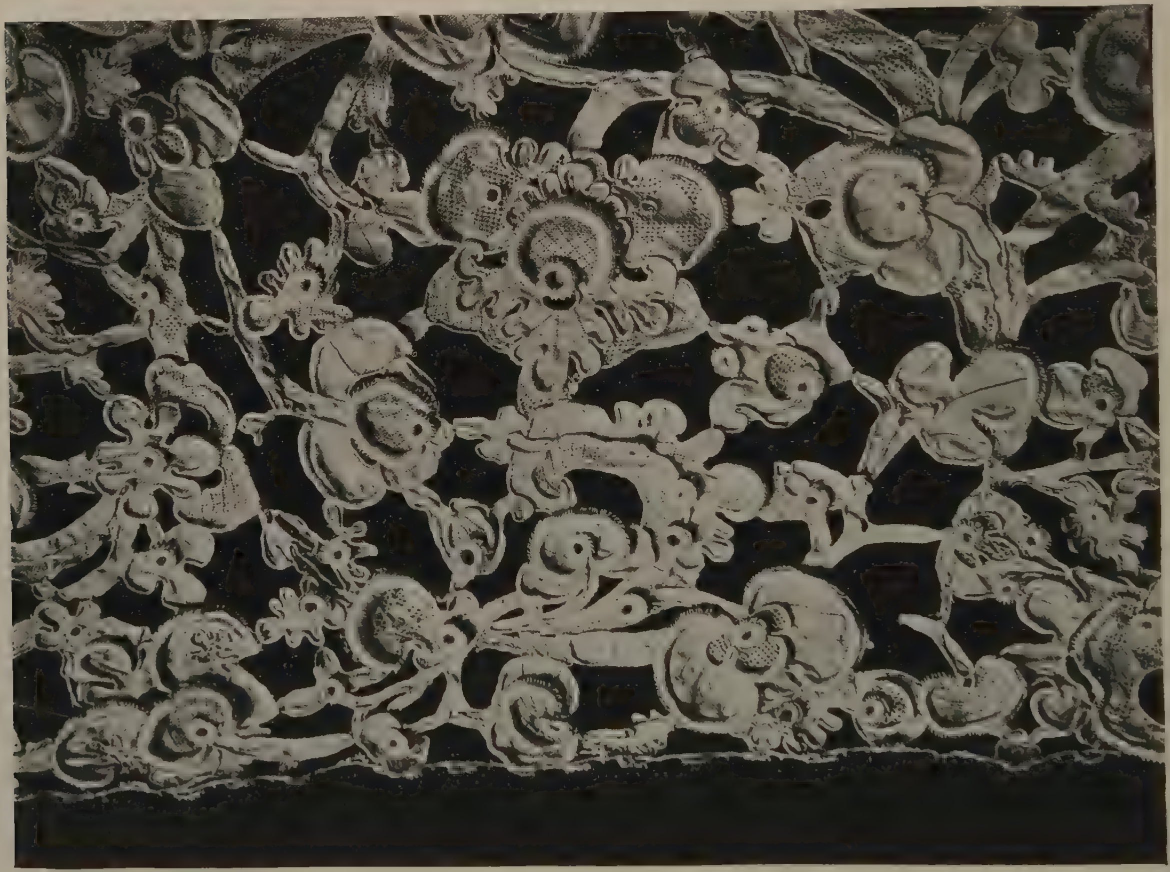
* *History of Lace*, Mrs. Palliser (Spain).

† Aug. 13, 1612. *MSS. of George Wingfield Digby, Esq.*, Hist. MSS. Comm.

‡ *Progresses of James I.*, J. Nichols, vol. iii.

* Dr. Monçada, in the year 1660, and Osorio, in 1686, reckoned more than three millions in Spain who wore no shirts, because they could not afford to purchase linen.

† Epistolæ Ho-elianæ (quoted in Nichols's *Progresses of James I.*, vol. i.)



POINT DE VENISE (TYPE KNOWN AS "SPANISH POINT")

The account of the Princess de Monteleon, by the author of *Letters of a Lady's Travels in Spain*, bears out this statement. "Her bed is of gold and green damask, lined with silver brocade and trimmed with point de Spain." Her sheets were laced round with an English lace, half an ell deep. The garters, mantle, and even the curtains of the Princess's carriage were trimmed with fine English thread, black and bone lace.

The heavy and valuable point laces which unexpectedly came out of Spain after the dissolution of the monasteries in 1830 were in no way distinguishable from similar pieces of Venetian workmanship. Spain had neither trade nor manufacture in her decline; she had nothing but memories. Even in the days of her power she imported rather than created. Her commercial dependence is noticed by Sir Richard Hawkins in a letter to Elizabeth as early as 1598, where he declares that "with munition Spain is furnished from Milan and Flanders," and that she "cannot sustain herself without help of France, England, the East Countries and other parts."[*]

From there, and especially from the great lace-making centres of Flanders and Italy, were brought the valuable laces with which to dress the numberless images of our Lady, and of other patron Saints, such as St. Antony, at Valencia, whose laced costume, periwig and ruffles are described as "glorious."

A curious fact has been adduced by Mr. A. S. Cole[†] in proof of the dependence of Spain upon foreign imported lace. "The most important of Spanish ordinances," he writes, "relating to Spanish art and industry are those which appeared in the fifteenth and sixteenth centuries in Toledo and Seville, both remarkable centres for all kinds of artistic productions. In neither of these, nor in the sixteenth and seventeenth century ordinances relating to Granada—another art-centre—is there any mention of lace.

In the laws which were passed by Ferdinand and Isabella at the end of the fifteenth and beginning of the sixteenth centuries, no mention is made of lace, though numerous details of costumes are named.

The only exception to this statement is a curiously early use of the word *blonda* in a Castilian law at the beginning of the fifteenth century; but in this case the word probably refers to some form of trimming:—

"Furthermore, I ordain and command that no Jewesses of our kingdoms shall wear mantillas with *blonda*,[*] or trimmings." It is referred to as a manufacture in general use, and consequently long established.

References to the wearing of lace are somewhat rare. It is related of Philip II., shortly before his death in 1598,[†] that "so intense was his interest in things funereal, that he now ordered his bronze gilt coffin to be brought, that he might satisfy himself that his orders had been strictly carried out with regard to its ornamentation. When the coffin appeared he desired that it might have a lining of white satin and lace,[‡] and a larger supply of gold nails."

It was the extravagant consumption of foreign lace at court which induced Philip III. to issue an ordinance in 1623, which enjoined "simples rabats, sans aucune invention de point couppé on passement" for the men, and similar plain fraises and manchettes for the ladies—both without starch. During the visit of Prince Charles to Spain, however, this ordinance was suspended; "the late Proclamation against gorgeous apparel dispensed with; the great ones being most richly attired"[§] at the bull-fights, tilts, and tournaments, organized for the Prince's entertainment. The Queen of Spain herself sent the Prince, on his arrival in Spain, ten trunks of laced linen.

The lace worn in Spain during the reign of Philip IV. can be best studied in the portraits of Velasquez. The amount of thread lace to be found in his portraits has been under-rated. Velasquez' most frequent royal sitter, Philip IV., wears a stiff linen collar or golilla, untrimmed with lace, but others wear a wide lace collar, as in the portrait of a lady, from Devonshire House.[‖]

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[*] *MSS. of the Marquis of Salisbury*, part viii., Hist. MSS. Comm.

[†] A. S. Cole, *Ancient Needle-point and Pillow Lace*.

[*] Ord. John II., Cifuentes, July, 1412 (quoted in *The Pillars of Hercules*, by David Urquhart, 1848).

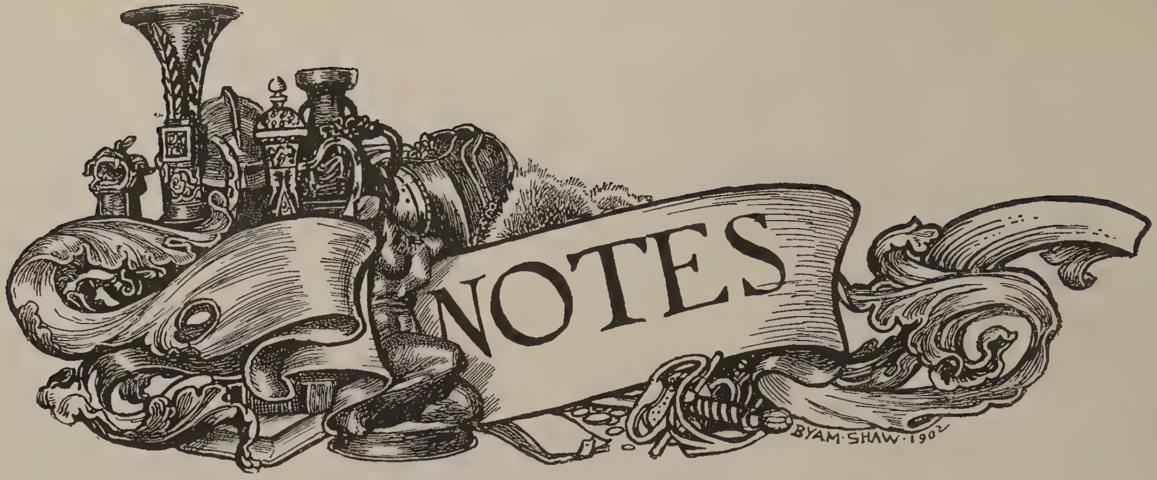
[†] *Spanish Towns and Pictures*, 1870, Mrs. W. A. Tollemache.

[‡] The custom of using lace on such occasions survived in Spain. In a description of a funeral of a young unmarried Spanish lady we read: "In a low, open hearse with a dome-shaped canopy, lay the dead, with her head resting on a pillow edged with rich lace—a mode of ornament common in Spain."—*To the Sunny South*, 1871, by Lieut.-Col. the Hon. C. S. Vereker.

[§] Sir F. Cottington to his Lady, *Ellis Letters*, vol. iii., p. 142.

[‖] *Admiral Adrian Pulido Pareja* (National Gallery) wears a wide scalloped lace collar, also *An Infanta* (J. Pierpont Morgan, Esq.), *Don Baltazar Carlos* (Marquis of Bristol), *Mariana of Austria* (H. B. Brabazon, Esq.), *The Duke of Medina* (C. F. A. Breuil, Esq.).

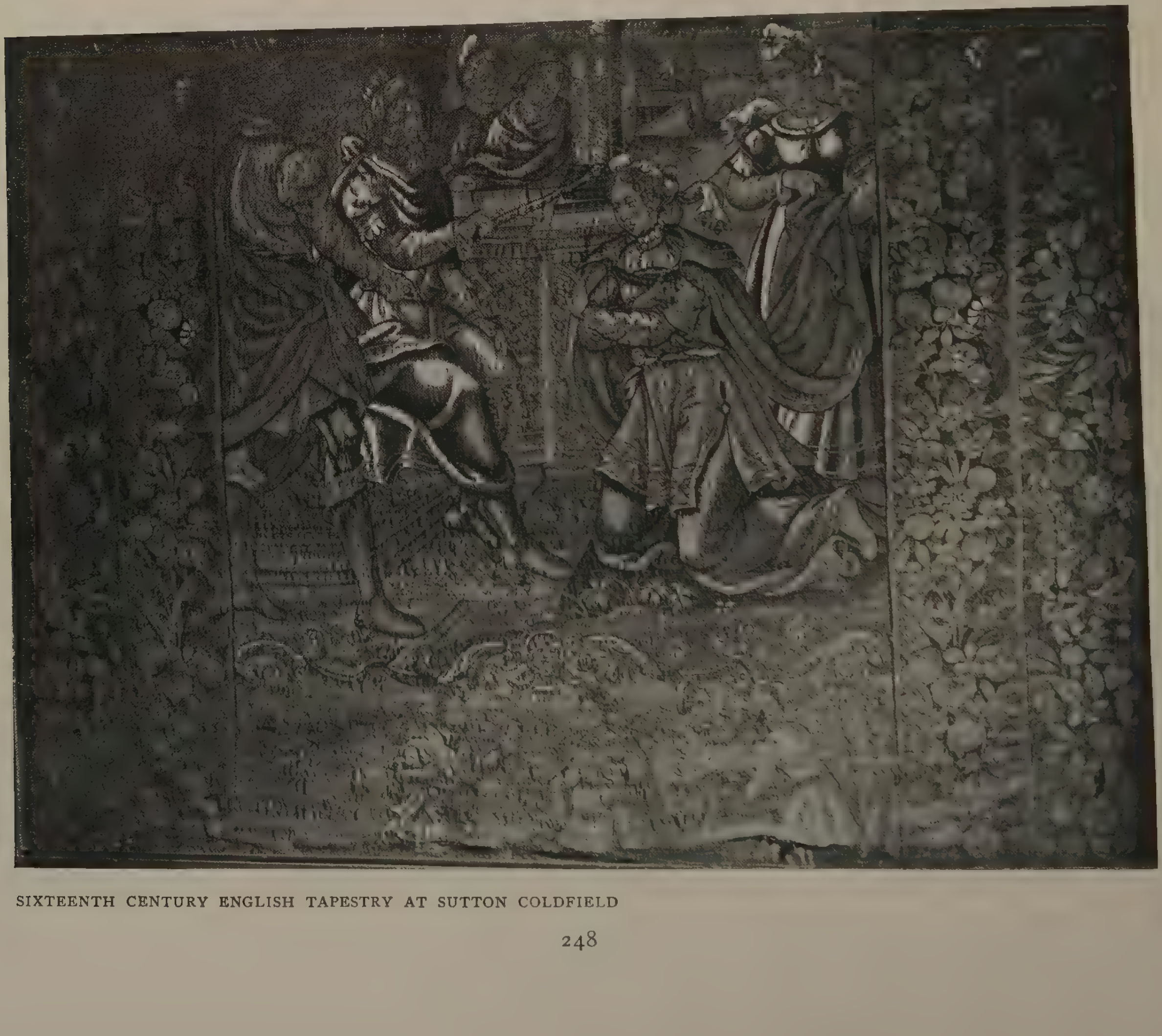
(*To be continued.*)



NOTES

A Piece of Old Warwickshire Tapestry

The *Handbook* of the South Kensington Museum mentions that manufactories of tapestry had existed in England before the sixteenth century, "but no record has been kept of any English looms prior to this date." The earliest recorded English loom for tapestry weaving is the one at Weston, in Warwickshire, to which the Kensington volume assigns the date of 1509, probably too early, considering that the founder of the factory was William Sheldon, who died an old man in 1570. He had sent a weaver, Richard Hickes, of Barcheston, to study the process in Flanders, and to bring back artizans for his looms. On some of the pieces executed at Weston are armorial bearings, which enable us to say that the looms were at work up to 1650 certainly, and probably still later, but on the death of William Cheldin's grandson, Ralph, in 1684, it is most likely that the manufacture was discontinued. The best known products of this establishment are the famous tapestry maps of English counties, three of which are in the Museum



SIXTEENTH CENTURY ENGLISH TAPESTRY AT SUTTON COLDFIELD at York, and fragmentary pieces of two more in the Bodleian Library at Oxford. It is, however, well known that many other subjects were executed at Weston, as, for instance, the "Four Seasons" at Hatfield, which the late Sir W. Franks pronounced to be unquestionably some of Hickes's work. That other specimens are in existence is almost certain, and the one of which an engraving now appears is probably one of them. It has suffered by neglect and by injudicious treatment, but it has enough of the character of the unquestionable work of the Barcheston school.

The picture itself measures about 8 feet square, but the border, 15 inches wide, which originally surrounded the subject, has been cut off at top and bottom to widen the sides, so as to adapt it to the room in which it is now placed. This was probably done at the time when its owner removed from Castle Bromwich to Sutton Coldfield. The subject is one which I have seen in other pieces of tapestry, Queen Esther kneeling before King Ahasuerus, who is stretching forth his royal sceptre (Esther v. 2). The costume of the figures is a mixture of the "Eastern shape," in which the king is arrayed, and the finery of the Elizabethan era—fancy costume such as we meet in pictures of the period. In fact, there is no room for doubt of its being the genuine design of a sixteenth century artist.

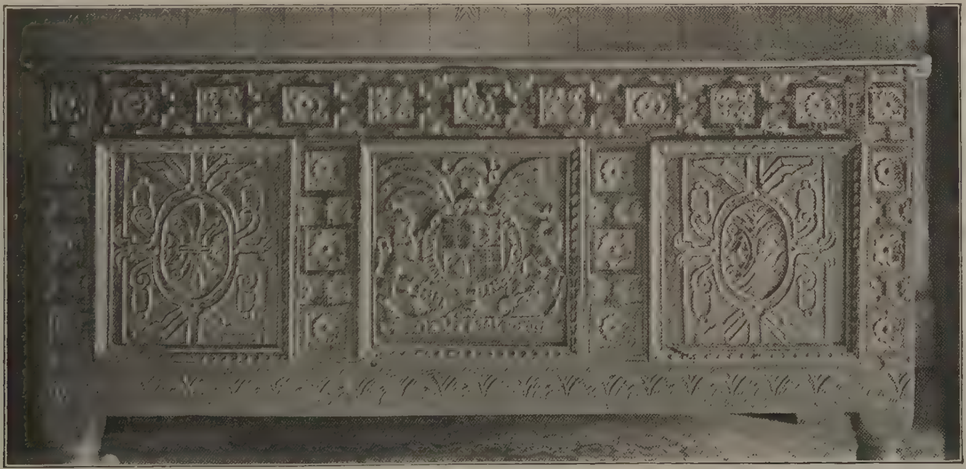
But when its history is examined we find vivid traces of its Sheldon origin. The still existing house of Castle Bromwich was built in the latter end of Queen Elizabeth's reign by Edward Devereux, son of the first Viscount Hereford, and one of James I.'s baronets. He was a connection of the Sheldons, whose old manor, from which they derived their name, closely adjoins Castle Bromwich, and by gift or purchase would naturally seek to ornament the new house with the produce of his kinsman's looms. In 1657, however, the estate was purchased by the son of the Lord Keeper Bridgeman, and at this period a family resided in the immediate neighbourhood (claiming descent from Sir Ralph Sadler, the diplomat of Henry VIII.'s reign), of good standing, named Sadler, who afterwards removed to Sutton Coldfield, bringing with them this piece of tapestry.

It is much to be regretted that it was cut when the move was made in the eighteenth century, and still more so that the lower part of the piece has suffered from damp. The room in which it is now fixed is very badly lighted, and only a very skilled photographic artist like Mr. J. H. Pickard could have successfully dealt with the difficulties it presented.

A Royal Chest

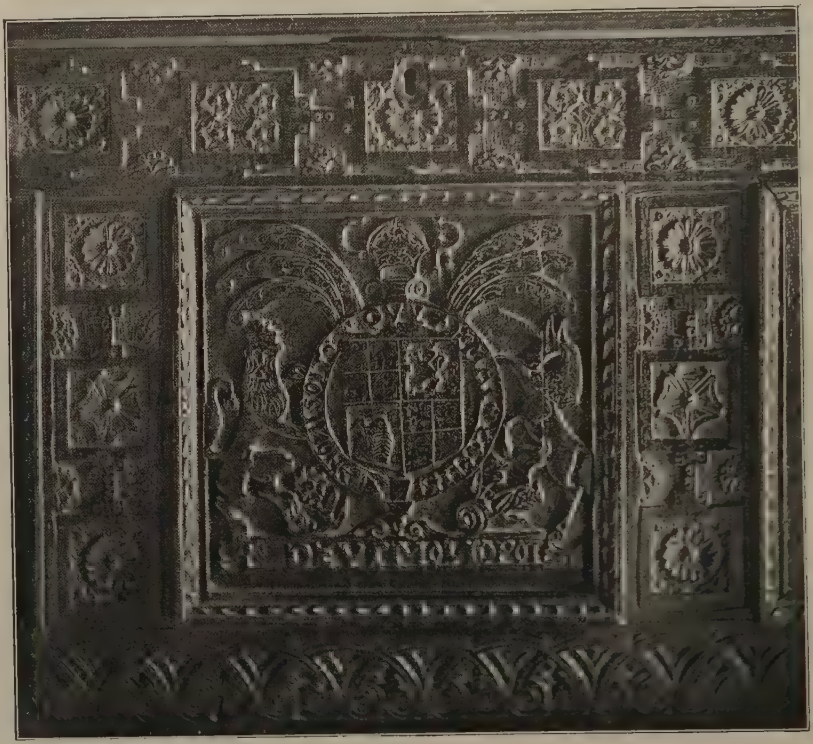
It seems rather strange to find in a remote farm on Dartmoor a royal chest, yet one that may be so described is in the possession of Mr. W. T. Brock, of Chapple, Gidleigh. This village is noted for antiquities, for, beside its prehistoric remains, such as kistvaens, stone avenues, etc., it boasts a ruined castle with great ash trees growing from its fireplace.

The chest is an exceptionally large one of oak, and is most elaborately and beautifully carved. Its dimensions are 5 feet 6 inches long, 2 feet broad, and 2 feet 9 inches in height. The carving is very deep, and is of an unusual design. Traces of vermilion and gold still remain, and it is in splendid condition, not even a crack across its lid. The front only is carved. On its top and sides and between the panels is a design of roses or bosses in square frames; below is an arched pattern not infrequently met with upon chests of this period. On the side



FRONT OF AN OAK CHEST, BELONGING TO MR. W. T. BROCK, OF CHAPPLE, GIDLEIGH panels are fine arabesque designs, the centre of the left hand one suggesting the *fleur-de-lys*.

But the middle panel is the one that arrests attention. On this, reproduced in every detail, we have the royal arms within a garter, inscribed "HONI SOIT QVY MAL Y PENSE." The crowned lion with fierce expression, resting his left hind paw upon a rose, and the unicorn with his on a thistle are done to the life. Beneath, on a ribbon, is "DEV T MON DROIT," the carver evidently miscalculating the space. Above is a royal crown with the initials C R, and on either side are three plume-like designs, perhaps intended for Prince's feathers. The arms themselves consist of the Scotch lion, the Irish harp, and the French *fleur-de-lys* quartering the English lions, as borne by James I. and his immediate successors. The first and fourth quartering, the *fleur-de-lys* and lions, are the only portions that are not carved, they are painted in what may have been originally gold.

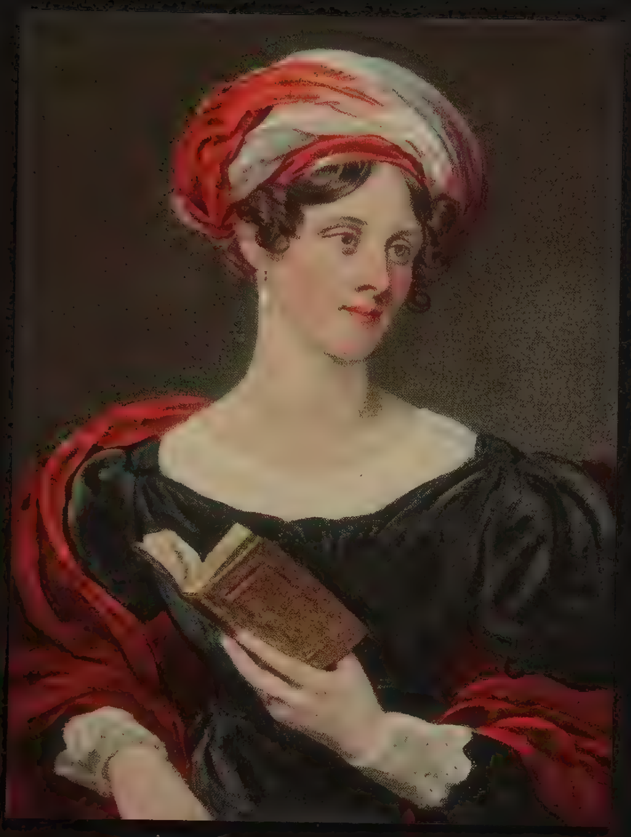

MIDDLE PANEL OF "ROYAL CHEST"

There is no authentic history of this chest now known; its present owner informs us that it has been in the possession of his family for nearly a hundred years, and that it was bought at a sale in Exeter. He also says that though he has been offered a very generous sum, he has no desire to sell it. This is to be regretted, as such a magnificent specimen of the carver's art should be in the possession of one of the great museums or galleries.

Tradition, too often a "lying jade," supplies what history denies us. The favourite theory is that the chest formed a portion of the luggage of Queen Henrietta Maria, and was left behind in her hasty flight from Exeter. Considering its weight, it is not surprising that she did not take it with her on that occasion, but that also makes it rather doubtful whether she ever used it as a travelling trunk. Still, it is possible that she brought it with her when she came to Exeter on May 1st, 1644, her journey from Oxford occupying twelve days. As she came to this city for refuge from the turmoils and dangers of the royal camp, here to await the birth of her daughter, and anticipated a lengthened stay, it is possible she was provided with heavy luggage. At Bedford House was born on June 16th Henrietta Anne, afterwards the ill-fated Duchess of Orleans, and before the end of the month the unfortunate Queen hurriedly departed. The fear of the people, who believed her to be in a large measure responsible for the civil war, drove her from her sick-bed and urged her to flee through many dangers to her native land. Rather than allow the infant to run such serious risks, she left the Princess in safe custody behind her. Should the chest have been hers a pathetic interest would attach to it.

On the other hand, it may have formed part of Charles I.'s baggage in 1625 when he visited the county with such an extensive retinue that it cost the town of Plymouth £33 3s. 3d. for fees to his servants alone. Yet again, it may have been a receptacle for official documents in some public building, or, perchance, it was but some worthy carver's tribute of loyalty to his sovereign.

But where history is silent surmise is useless. It is to be hoped, however, that the publication of the photograph may lead to some discovery as to its antecedents, or may disclose the existence of other chests of a similar character, the history of which is known.



Spenser's "Faerie Queene"

LOVERS of English poetry, collectors of choice editions, and admirers of the genius of Walter Crane as an illustrator, will all be pleased to learn that Mr. H. Bumpus, of Holborn, has taken over the whole stock of Mr. George Allen's beautiful edition of Spenser's *Faerie Queene*, illustrated and decorated by Walter Crane, and is now offering this work, which is typical of the best achievements of modern British book-production, at a considerably reduced figure—about half of the original publishing price.

This edition of the *Faerie Queene* represents one of the extremely scarce cases where an artist's interpretation of a poet can be unreservedly accepted. Poet and artist are in most complete harmony, which is the more remarkable, as they are divided by a span of three centuries. But Walter Crane, in spite of his progressive tendency, his active participation in all modern art movements, belongs more to the age of the poetry of chivalry than to his own period. How completely he has entered into and identified himself with the spirit of Spenser may be gathered from every page decorated by his pen, and from his little stanza which has to act as an introduction to the first volume :—

> "Great Spenser's noble rhyme have I essayed
> To picture, striving still, as faithful squyre,
> Each faerie knight to serve, in armes arrayde
> 'Gainst salvage force, and deathful dragons dire,
> Or Blatant Beast with poisonous tongues of fire ;
> To limm the Lion mylde with Una fayre
> The false Duessa, and the Warlike Mayd.
> 'Be Bolde,' I read, and did this emprise dare,
> And now the door is oped, so let the masque forth fare."

One of the most competent of Walter Crane's critics, H. E. v. Berlepsch, the author of a German monograph on Walter Crane, has given a charming form to his admiration for these *Faerie Queene* drawings, although the English reader can hardly endorse his ridiculous condemnation of one of the world's masterpieces of poetry, which can only be ascribed to the difficulty of entering into the poetic spirit of a foreign tongue : "The artist has known how to clothe the long-winded work of the old English poet, overflowing as it is with allegorical bombast, in a garment which recalls to one's memory the story of that peasant who had seen the king and was asked by some inquisitive people about his looks. He replied : 'What he looked like, I cannot remember any more, but he wore a coat which, I am sure, God Almighty Himself would only wear on a Sunday.'"

The wealth of imagination embodied in these drawings—seventy-two full pages with border designs and numerous headings and initial letters—is truly astounding. Besides the numerous presentments of the human figure in all its manly vigour and womanly grace, the whole range of Nature's forms, of animal and plant life, of fabulous, mythological inventions, of allegorical personifications, are worked into decorative designs of exquisite beauty.

In no instance has the artist fallen into the error of trying to give an actual *illustration* of the poet's lines. His drawings are fanciful decorations of the pages, inspired by Spenser's verse. This is particularly the case in the decorative border-designs, which not only act as frames to give increased value to the pictures they surround, but also carry out the ideas indicated in the lines of the text and in the illustrations—carry them, in fact, beyond the limitations of the verse, The central panel serves as illustration to the text. whilst in the border the artist allows himself more liberty, filling it with all the imagery suggested to him by the poem. A drawing of sirens, for instance, is surrounded by a design of waves, octopus and lobster claws ; Mammon is accompanied by an array of allegorical figures, which are to denote his evil influence : hate, fear, sorrow, jealousy, treason, and so forth. In this respect, too, the artist's method is in perfect keeping with a poem which is not a mere recital of chivalrous deeds, like the poems of Ariosto and Tasso, but has a pronounced allegorical tendency.

The illustrations to the *Faerie Queene* are certainly the crowning achievement of Walter Crane's successful career. His future fame would be assured, if it had to depend entirely upon this work, which has not been surpassed in modern book decoration. At the present reduced price collectors cannot go far wrong in securing a copy, which is bound to rise in value before long.

"Cupid's Hunting Fields"

THE picture entitled *Cupid's Hunting Fields* is one of the most charming compositions of Sir Edward Burne-Jones. Painted in oil on canvas in delicate low tones of grey and green, it represents Cupid blindfolded and fitting an arrow to his bow. He steps down among a bevy of damsels nude and draped, by a riverside, one of whom lies crouched upon the ground beneath his feet, while others turn to escape. This picture, which measures 39 in. by 30½ in., was painted in the year 1880, and was exhibited at the Grosvenor Gallery in 1882, at the Burlington Fine Arts Club in 1899, and at the Paris Exhibition in 1900, where it attracted much attention. It now forms part of the bequest of the late Mr. Constantine Ionides to the Victoria and Albert Museum, but is not yet exhibited to the public.

George III. Order

The original of the photographs here reproduced was presented by George III. to Walter Hill, Esq., in the year 1790. This gentleman wooed, ran away with, and married the heiress to the estate of Weston Coyney in Staffordshire, stealing her, as it were, from the (then) Duke of Norfolk, a formidable rival for the lady's hand. Mr. Hill assumed the name of Cogney (or, as it is now spelt, Coyney), and being a *persona grata* at the court of the mad monarch, conceived the idea of raising a regiment of militia as a bodyguard to his Majesty at Windsor. He was allowed to call it the King's Own Rifles, though now it is known as the 4th North Staffordshire. Apparently George III. considered this "order" a sufficient recompense, especially as he would win considerable sums from its recipient at the gaming table, sufficient to enable him to pay Mr. Hill back with his own coin. The order is medallion-shaped, supported on either side by an anchor (Mr. Hill was in the navy before he married), and surmounted by a crown. The obverse side is a bust of his Majesty, embossed in gold, and surrounded by most beautiful brilliants.

The Death of Lord Robert Manners

A correspondent sends us the following communication with reference to T. Stothard's picture in the Belvoir Castle collection :

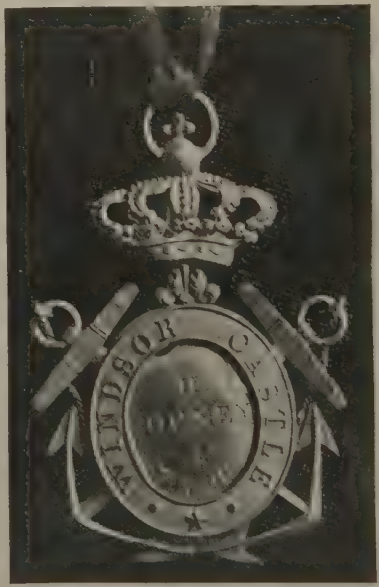
GEORGE III. ORDER, OBVERSE

"In the account of the pictures at Belvoir Castle, which appeared in our September Number, reference was made to a fine picture there by T. Stothard of *The death of Lord Robert Manners*. A young life, full of the greatest promise, was cut short when Lord Robert was killed in action during Lord Rodney's victorious battle with the Spanish Fleet on April 12th, 1782. He was the son of John, Marquess of Granby, and grandson of John, third Duke of Rutland. The following letter was written to General Oglethorpe by his brother Charles, fourth Duke of Rutland, upon the sad event which forms the subject of the picture.

Stoke, *Oct.* 25, 1782.

Dear General,—I have been a long time answering your very affectionat Letter, But the subject of it was of such a nature that it is not at every moment I find myself in a temper of mind to write upon it. I have certainly every Consolation which can possibly arise to my mind under such a calamity. But at same time my very Consolations are causes to increase my regret. For during His Life which was very short (being but just 24 years of age at y^e Day of His death) to Have been present in Eleven actions in Large Fleets in nine of which He Had Himself commanded a Line of Battle Ship & Had always y^e Good Fortune to signalise Himself & the Circumstance of His last moments were so very Splendid. The Contempt He shewed for Death, His Jests upon his wounds during the most painful Part of y^e amputation never Changing His Countenance or expressing y^e Least Dejection from y^e instant He received the Wound to y^e moment He expired. In short every part of His Conduct was so grand & noble that I think no Character of Antiquity has surpassed Him. When your in London I can produce you my proofs of His Heroick behaviour. I beg my comp. to Mrs. Oglethorpe, & I beg you to be assured Dear Sir of my Being your very

Faithful Friend
& Humble
Servant,
Rutland."


GEORGE III. ORDER, REVERSE

ADVERSARIA

BY AN OLD HAND

Booksellers' Catalogues

Like other anglers the booksellers employ a hook and bait, namely, a catalogue with notes. The catalogue is prone to subtle arrangement under heads, which catch the eye of the peruser; the notes are couched in terms which captivate the most languid imagination. Of course it goes without saying that there are catalogues and catalogues, and yet again catalogues, till you soar into regions where they become works of art, literary monuments, permanent furniture of the library shelves, even of those of the connoisseur. Between the best and the least excellent there is the same distance as between the poles. The bookseller of less than exceptional pretensions is a spider, into whose web the fly takes a fair amount of luring. He would pass the place of business; it is so unseductive; in the windows a cursory glance reveals nothing of interest; other dealers would never for a moment dream of calling to supply their lists of *desiderata;* the proprietor would come to a deadlock in a few months, nay, weeks. But he casts his hook, and he catches his fish, and if his fish and his hook correspond, he is not entitled to complain. Nor does he, perhaps, and he goes on from year to year, from decade to decade, this humble fisher of men, with a stock on which no auctioneer in his senses would advance a ten-pound note. Yet one hears folks declare that this bookselling is not a commercial business! Well, no, that may be; it is rather a sort of magic, something like the famous Dr. Dee's transmutation of metals, an employment worthy of some of the *dramatis personæ* in an eastern romance.

Turning to the other and more serious side of the picture, the catalogue in the hands of an accomplished expert with capital is a mighty factor, placing the compiler in close and constant relations with all parts of the earth, where the book in any shape is in demand, and operates as a beneficial and necessary adjunct to the volume of business transacted from day to day over the counter.

Apart from those houses which habitually lend themselves to the system of distributing catalogues of immensely unequal value and dimensions over areas regulated by their connection, there are a few with whom this policy is so exceptional as to amount to next to nothing, and is intended as a method of keeping themselves before their clients more than anything else. These firms rely on a limited circle of supporters, who buy on a generous scale from time to time. In one morning a better stroke of business may be done than would be the case elsewhere, even with the aid of the angling tackle aforesaid, in a twelvemonth; and the catalogue is apt to become an engine for evil rather than good, since it fixes the advertisers with a price, and gives them a little away to their *confréres.*

Diary of Pepys

The enthusiasm for Samuel Pepys seems to be incapable of confinement within reasonable limits. One edition upon another of the *Diary*, each impeaching its precursor with some sad omissions or transgressions, is added to our stores, and helps to bewilder an intending buyer of the book, who at last finds that, to be quite on the safe side, he must buy every impression which has ever seen the light. The *Diary of Pepys*, now at last fairly in agreement with the MS., is beyond question a book as distinguished from something in book-form. It is capable of being read and read again; and one perceives, among other things, how much the writer delighted in the tavern life of his day and in social intercourse with his friends, not omitting his lady acquaintances. But it does not strike us as a peculiarly happy notion to have set up as a tribute to his memory a Pepys Club. For in good sooth Pepys was not a member, so far as we hear, of any institution of the kind, and, besides, all his leisure intervals, devoted to recreation, were spent in taverns, on the water, or at friends' houses. In our opinion this effervescent zeal is regrettable, or, if it is not that, what is it, pray?

Charles Lamb

In the November issue of The Connoisseur appeared some remarks upon an episode in the life of Charles Lamb, which seemed to throw an entirely new light on his personal character, and, had the matter turned out differently, or had the negotiation terminated as Lamb desired, would have changed the whole tenor of his life and his sister's. With that information before them and with the letters themselves in *Harper's Magazine*, our readers will have no difficulty in appreciating an allusion, which would not otherwise have been intelligible, to this new romantic feature in a familiar biography. It occurs in a letter, which has not long been recovered, and which was unknown to Talfourd, Hazlitt, Ainger, and others, addressed by Lamb in 1821 to Mrs. Ayrton. In addition to the reference to *Fanny* there is a second reason, appearing to justify the publication of the document as a whole, not so much as a piece of correspondence, but in order to illustrate the essential difference between the Letters of Lamb as they are usually printed in the editions and as they were actually written. A letter, forming a succession of short paragraphs and unequal lines, with other

Elian idiosyncracies, is squeezed up, to save space, into one solid, unbroken body, and the result is, that the individuality or personality is completely obliterated. Let us have the Letters of Lamb with all his linear and other peculiar touches; for they are part of them—and of him.

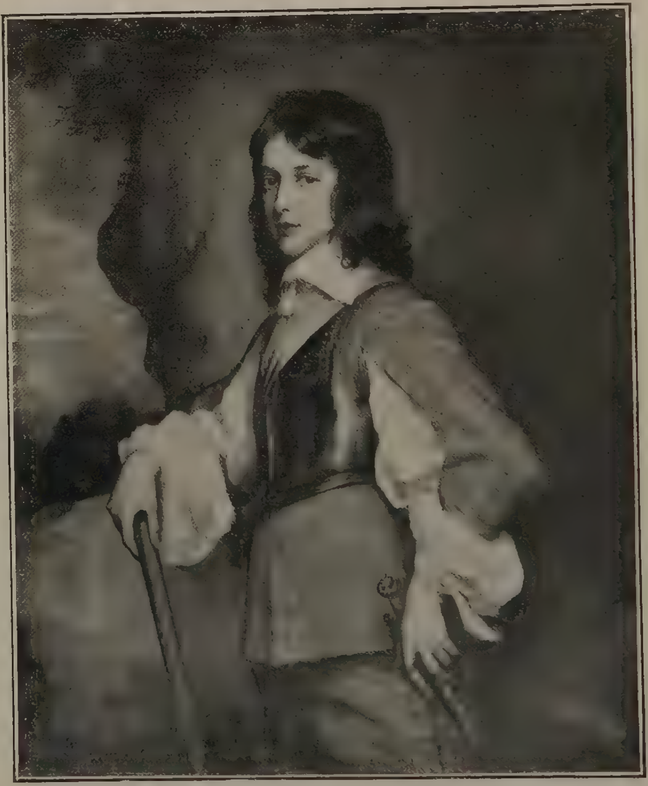
To Marianne Ayrton.

Dea^{r} M^{rs}. Ayrton,
My sister desires me, as being a
more expert penman than herself, to say
that she saw M^{rs}. Paris yesterday, and that
she is very much out of spirits, and has expressed
a great wish to see your son William and
Fanny ———
I like to write that word Fanny. I
do not know but it was one reason of
taking upon me this pleasing task—
moreover that if the said William and
Frances will go and sit an hour with ~~her~~
at any time, she will engage that no one
shall see them but herself, and the servant
who opens the door, she being confined to
her private room. I trust you and &
[*sic*] the juveniles will comply with
this reasonable request,
& am
Dear M^{rs}. Ayrton
Your's & Yours'
Truly
C Lamb

Cov Gar^{d}
23 Jan 1821

"Great Masters"

If the proverb be true, "that good wine needs no bush," we would fain dispense with both the circular of, and the introduction to, Mr. W. Heinemann's new portfolio publication, *Great Masters*, in fortnightly parts of four engravings each, after some of the finest examples of the world's masterpieces in painting. The plates are such as may well be left to speak for themselves, and will be generally admired, even without the accompaniment of Dr. Wilhelm Bode's exaggerated praise, that these photogravures have "that depth of tone and the velvety appearance that distinguish the mezzotints of English etchers in the eighteenth century." This velvety appearance is a quality peculiar to the method of mezzotint, and no other kind of intaglio or photogravure plate can ever entirely achieve it. Nevertheless, and in spite of the surprisingly low price of the publication—each part of four plates, with accompanying descriptive text by Sir Martin Conway, is issued at five shillings—the plates are far superior to the general run of prints published in large edition, and are admirably adapted for framing. It is also difficult to see the reason why the prints should be described as being done on "art paper," by which name one generally understands the shining surface paper used for the printing of half-tone blocks, whereas the *Great Masters* are done on very good plate paper.



WILLIAM II., PRINCE OF ORANGE-NASSAU BY VAN DYCK

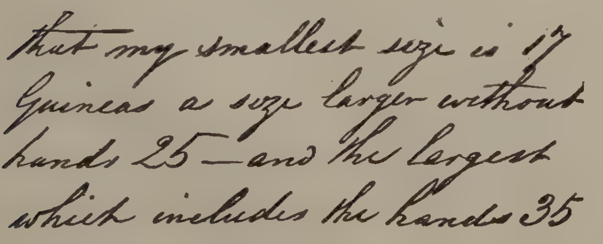
Of the plates in the first part the palm should be awarded to Van Dyck's exquisite and comparatively little known *Portrait of William II., Prince of Orange-Nassau*, in the Hermitage Gallery, St. Petersburg. The elegant master, the portrayer *par excellence* of the somewhat effeminate character of the Court of Charles I., appears here at his very best. Even the hands of the boyish gallant are full of character and painted with more care than is generally the case with Van Dyck, who was in the habit of painting the heads only from his sitters and using the same model for his hands, or even of employing assistants for hands and costumes. There is about this plate a richness of tone which is full of suggestion of colour.

Sir Joshua Reynolds's *Mrs. Carnac*, from the Wallace collection, John Steen's *The Artist's Portrait*, from the Earl of Northbrook's collection, and Jan Hackaert's *The Ash Tree Avenue*, from the Rijks Museum in Amsterdam, complete the first instalment of the *Great Masters*. Although, with reference to the last-named picture, the explanatory note makes no mention of the names of any collaborators, it is more than likely that Adriaen van de Velde and Lingelbach are responsible for the figures introduced on the left of the picture, as Hackaert was but an indifferent figure painter, and generally left this part of his work to one or the other of these two painters. The Wallace collection has a very similar subject by the same master.

Not the least attractive feature of the new publication is the fact that a large proportion of the pictures chosen for reproduction are in private collections, which are not under ordinary circumstances easily accessible to the public. Thus we are promised among the plates for parts ii. and iii. Frans Hals's *Man with Guitar*, from Earl Howe's collection; Ruijsdael's *Castle Bentheim*, from Mr. A. Beit's collection; and a *Portrait of a Lady*, by Ghirlandajo, belonging to Mr. R. Kann, in Paris. The *Great Masters* are published simultaneously in London, Paris, and Berlin.

A Portrait Miniature by Sir William Charles Ross

THE miniature by Sir William Charles Ross, given as a plate in this month's CONNOISSEUR, is a portrait of Eliza Katherine Crawley, wife of Charles Crawley, of Littlemore, near Oxford. The date of the picture must be about 1825, since Lord Aldenham, a nephew of the lady, remembers seeing her wearing such a turban about this period, and the peculiar fashion was only very short-lived. Sir W. C. Ross, who was born in London in 1794, was one of the most fashionable miniature painters of his time. He was awarded no less than seven premiums by the Society of Arts, and among his sitters were included the late Queen and Prince Consort, the King and Queen of the Belgians, the King and Queen of Portugal, and Napoleon III. The extract from a letter in the artist's own handwriting, which is here reproduced, is an interesting document, in so far as it states Sir W. C. Ross's charges for miniatures in the different "stock sizes."



that my smallest size is 17
Guineas a size larger without
hands 25 — and the largest
which includes the hands 35

Royal Amateur Art Society

THE Sussex branch of the Royal Amateur Art Society, which has already held two highly successful annual exhibitions at Brighton, has secured the promise of a number of valuable contributions to the loan department of the next one, which will be held at 38, Adelaide Crescent, from Dec. 4th to Dec. 8th. The Duke of Norfolk is again a lender, and among others who are sending enamels are Mr. Miles Kennedy, who inherited from his brother, Mr. C. S. Kennedy, his well-known collection of Battersea enamels; Dr. Roxburgh Fuller, and Mr. William James. The other branch of the loan annexe will be devoted to English drawings, pastels, and water-colours (portraits) up to 1825, by Cosway, Downman, Wilkin, Hoppner, Ward, Edridge, Bennet, etc. Capt. Warner is sending several fine Downmans, and Sir Redvers Buller a Cosway, Major Coates, Mr. Horace Round, and Mr. Henry Willett being also among the contributors to what should prove an interesting exhibition. Offers of further loans, either of enamels or of drawings, should be addressed to Miss Sullivan, 8, Palmeira Square, who is acting for the loan committee. Every care will be taken of the objects contributed to the exhibition, the proceeds of which will be devoted to local charities.

BOOKS RECEIVED.

Hans Holbein the Younger, by Gerald S. Davies, M.A. London: G. Bell & Sons, 1903. £5 5s.

A Little Gallery of Hoppner. London: Methuen & Co., 1903. 2s. 6d.

The Second Tour of Dr. Syntax in search of Consolation, 24 illustrations, by T. Rowlandson. London: Methuen & Co., 1903. 3s. 6d.

The Works of George Cruikshank. Classified by Capt. R. J. H. Douglas. London: J. Davy & Sons, 1903.

Les Fresques du Château de Malpaga, representant la visite du roi Christiern Ier chez Bartolomeo Colléoni, by Le Comte Reventlow. London: Williams & Norgate, 1903. 32s.

The Work of John S. Sargent, R.A., with Note by Mrs. Meynell. London: W. Heinemann, 1903.

Great Masters. Part I. contains 4 photogravures, with descriptive text by Sir Martin Conway. London: W. Heinemann, 1903.

Modelling: A Guide for Teachers and Students (illustrated), by Ed. Lanteri. London: Chapman & Hall, 1903. 15s. net.

Mezzotints. Vol. I. of THE CONNOISSEUR'S LIBRARY, by Cyril Davenport. London: Methuen & Co., 1903. 25s. net.

The Child Wonderful (9 coloured pictures), by W. S. Stacey. London: Cassell & Co., 1903. 2s. 6d.

Castilian Days, by John Hay, illustrated by J. Pennell. London: W. Heinemann, 1903. 10s.

The Art of the Italian Renaissance, by Heinrich Wöefflin. London: W. Heinemann, 1903. 10s. 6d.

Dat Bœxhen Vander Missen (Alcuin Club Collections), by Rev. Percy Dearmer, M.A. London: Longmans, Green & Co., 1903. 21s.

Modifications in Italian Art Legislation

I SPEAK of "modifications in Italian art legislation," although *Italian* art legislation did not really exist until a few months ago. As a matter of fact, the exportation of works of art has until quite recently not been regulated by any one general law, but by the laws of each of the individual states which existed before the unification of the country. Thus the law was different in Genua from that which obtained at Naples, that of the Este State different from that of the Papal States, where the restrictions were very severe. The now famous Pacca and Doria edicts gave the State the right to prohibit the exportation of valuable objects of art and antiquities, even if the State refused to buy such objects. After many abortive attempts of successive Ministers of Public Instruction to make an end to this state of affairs, the present Minister, Signor Nasi, has succeeded in getting a new general law passed by both houses. In future the sale of all objects of artistic or archæological importance belonging to ecclesiastical institutions or to the State or to the municipalities will be prohibited. As regards private property, the new law prescribes that for objects of great value a special catalogue should be compiled and that the owners of these objects have to give information of the sale, even if the objects remain in the country. Furthermore, the Government can no longer refuse permission to sell such objects, but reserves the right to buy them at their real value, or to levy a proportionate tax.

This law was passed last year, and should have come into force last June, but in the course of the year there has been a strong and growing movement against it, as being insufficient to protect the art treasures of Italy, and both Houses, before adjourning for the summer vacation, have passed some modifications of the law voted last year. The old law remains in force, but the exportation of all works registered in the catalogue and of all other valuable works that may be discovered during the next two years will be prohibited during that term. After the lapse of two years the law will be in full force. Meanwhile large sums are to be voted for the purchase of works of art which may be for sale in 1905, so that they should remain in the country. Thus after thirty-five years of its existence the kingdom of Italy has at last passed a law of general validity concerning the art treasures of the country—a law which respects the rights of private property and at the same time asserts the right of the State to keep a watchful eye on the grand patrimony of the country.

The London Philatelic Society Opening

THE Philatelic Society of London has opened its winter session with a remarkable display by its Vice-President, the Earl of Crawford. It is recognised in philatelic circles that his lordship is rapidly taking the place of the late Mr. T. K. Tapling as an omniverous collector of the first rank. But it was a surprise to many, if not to most, of those present to have placed before them by a comparatively new collector the finest collection of the stamps of the United States that has ever been got together by any specialist. It was a splendid display of 23 vols. comprising Essays, Proofs in the various stages of the developement of the design, Proofs in trial colours, and Proofs in the finally selected colours, followed by examples of the issued stamps in blocks, and pairs, and singles, in absolutely mint condition. Every page was full of marginal and other notes regarding the stamps shown, all in his lordship's small, neat handwriting. In fact the collection as shown was a page by page history of the stamps of the United States. But the 23 vols. only included a portion of the vast collection. When completely arranged it will occupy no less than 40 quarto vols., 9½ by 11 ins. It has been got together by the purchase and amalgamation of several fine collections, notably those of Mr. Sydney Castle and Mr. Mandell. Mr. Mandell was an official of the American Bank Note Co., for many years printers of the United States stamps, consequently as a collector he was able to enrich his collection with the most varied and valuable die proofs. The whole collection, his lordship explained, has been arranged mainly on the basis of Mr. J. N. Luff's work on the stamps of the United States, which his lordship described as the finest piece of philatelic work that we have.

The Prince of Wales as a Collector

H.R.H. THE PRINCE OF WALES has arranged to give the Society a "Display of Proofs, Essays, and Stamps illustrating the History of the Postal Issues of the United Kingdom during the present reign, with Notes compiled from official sources." It is no secret that the Prince of Wales is an enthusiastic stamp collector, and that he has a very fine collection of English stamps, which is particularly rich in Proofs and Essays. H.R.H. had not a little to say in the selection of the portrait for the new Canadian series which has met with such general approval, and it would surprise no one if, in the Essays which he will show, he includes a new portrait for our own English stamps. Let us hope so at all events. The members were indebted to H.R.H. for an early inspection of proofs of our current English stamps in an interesting series of trial proofs in colour. In a bi-coloured series many combinations are printed off as trial colours. H.R.H. is the fortunate and envied possessor of a fine range of Proofs in these trial colours.

Auction Sale Prices

THE number of AUCTION SALE PRICES published on November 30, completes the second year of its existence, and it is interesting to note that its circulation has shown every month a considerable increase. There are several other publications devoted to single branches of the collector's art, but in none of these are such complete lists of prices given as in AUCTION SALE PRICES. The number contains the first Book, Picture, and Stamp sales of the season, and as usual includes all the important sales held in France and Germany. Subscriptions for the new volume commencing with the December number should be sent to the Publishers, 2, Carmelite House, Carmelite Street, E.C.

Wheatley inv

F. Bartolozzi Sculpt

THE FAIR.

THE new season, henceforth to be quoted as that of 1903-4, opened with a sale at Hodgson's on October 6th and three following days. The collection was of a miscellaneous character and of little interest, though a few fairly good books were noticeable, among them Cogan's *Haven of Health*, 1612, which had at one time belonged to George Steevens, the Shakespearean editor and critic. Thomas Cogan, who wrote this work, was a physician and a deep student of the works of Hippocrates, whose five words, namely, Labour, Meate, Drinke, Sleepe and Venus, he amplifies and in a measure explains according to the presumed opinions of his master. There are several editions of *The Haven of Health*, that of 1612 being a late one, as it is perhaps the most commonly met with. Messrs. Hodgson have, we notice, altered the setting and general appearance of their catalogues. The improvement is marked, and might become more so if the pages were not so closely printed.

At the very beginning of a season really good and high-class sales are not to be expected. It takes some little time to get the machinery into working order, and in addition it often happens that masses of books which for one reason or another could not be squeezed into the last days of the previous July or August are held over till October. These are seldom or never particularly noticeable, quality being invariably subservient to quantity. Thus on October 7th Messrs. Puttick & Simpson held a miscellaneous sale that had every appearance of being a "remnant," though the popular meaning of that despised word should not be applied to it, for the books as a whole were by no means unimportant. A copy of Milton's *Poems, both English and Latin*, the first edition of 1645, realised £20, and an original copy of *Paradise Regained*, 1671, £23 10s. The first-named book, though normally an 8vo, had been inlaid throughout by some reckless person to small 4to size, and the portrait by Marshall and some of the leaves had, as usual, been cut into. Last season this scarce work appeared but once in the auction rooms, and is reported in the September number of SALE PRICES as having realised £99. In that instance also some of the headlines were shaved, it being practically impossible to meet with the work in any better condition.

The best or rather the most expensive work in the sale was, however, Heideloff's *Gallery of Fashion*, 7 vols., 1794-1800, which brought £35. It was issued to subscribers only, and is complete in 10 vols. 4to, containing 240 coloured plates of costumes. Last season but one a set in half russia sold at Sotheby's for £66. The attraction may be said to lie in the coloured plates, which have of late been influencing the value of almost every book that contains them, though there are already signs that the "craze" is beginning to wane. Book collectors will do well to watch the market very closely, so far as books with coloured plates are concerned. It is questionable, to say the least, whether they can hold their present position in the market for long. Collectors worthy the name do not, of course, buy their books with the primary object of seeing them increase in value. They are not profit-snatchers, but at the same time there is just a little satisfaction in knowing that such books as they may possess have been bought judiciously and at a price that will not shame their judgment when the inevitable day of parting arrives.

On October 16th Messrs. Hodgson disposed of a portion of the Library of the late Mr. B. L. Farjeon, the well-known novelist. His set of Dickens, *Edition de Luxe*, 30 vols., 1881-82, realised £14, a very close price. At this same sale, though not belonging to the same collection, were other books that may conveniently be noticed. A set of the Folk-Lore Society's Publications, *The Handbook of Folk-Lore*, and Callaway's *Amazulu*, missing, together 48 vols., brought £21 10s. (cloth); Hakluyt's *Voyages*, 3 vols. in 2, 1598-1600, £22 10s. (old russia), and Purchas's *Hakluytus Posthumus*, 5 vols., folio, 1625-26, £44 (old calf). Hakluyt's *Voyages* was not perfect, the title to the first volume being mounted, and the large map by Molyneux missing. On the whole *Hakluytus Posthumus* was a good copy, but three leaves being very slightly defective, and one of the maps loose. Both these works may be considered to have brought good prices under the circumstances.

A mass of books came up for sale at Sotheby's on October 19th and following days. The volumes were of a very miscellaneous character, and had evidently been gathered from many private sources. Some of them had formed part of the library of the late Dean Milman; others came from that of the Earl of Mexborough. Something of a surprise occurred at the outset with regard to a copy of the New York edition of *Burns's Poems*, printed in 1788, which sold for a shilling, notwithstanding the five lines of eulogy contained in the catalogue, from which it seems that an indifferent copy once sold by auction in the United States for rather more than 137 dollars. As this miserable shilling has been the cause of a good deal of comment, it may be as well to point out that the book which sold for that sum could not have been of such great value after all. The binding was broken, the portrait was missing, and the leaves were water-stained. A perfect copy in calf sold for 39s. in 1891, and in December, 1902, a very fine one in morocco super extra realised £27.

Among other books disposed of on this occasion, an imperfect copy of the first edition of *Waverley* brought £13 15s., as much as it was worth one would think from the look of the volumes, which had been re-bound in marbled calf and were much worn. Caxton's *Boke named the Royall*, printed by Richard Pynson in 1507, realised £30, as against £50 10s. for which the same copy sold in June last. This book belonged to the Library of the late Mr. W. E. Bools, of Clapham, and was catalogued originally as wanting six leaves. Several other leaves were, however, discovered to be missing by the purchaser, and the volume was returned on that account, to find its value reduced by as much as two-fifths. *The Ryall* or *Royall Book* was compiled at the request of King Philip of France in 1279, and first translated into English by Caxton. A fine and perfect copy of his edition, printed at Westminster about 1487, realised, it will be remembered, £2,225 at Sotheby's in March, 1902. It was the property of the Bedford Literary and Scientific Institute, and had two Indulgences, also printed by Caxton, packed in the binding. These two leaves alone brought £410 on the same occasion, no price being too high to pay, apparently, for examples of the work of the first of English printers.

Tonstall's *De Arte Supputandi*, printed by Pynson in 1522, is noticeable as the first treatise on arithmetic published in England. A large copy in calf realised £20, about four times as much as would have been expected for it ten or twelve years ago. It is worthy of note that the record price is £37 10s. for a very fine copy, bound by Zaehnsdorf, sold at Sotheby's in April, 1902. Another book rarely met with is *The Poems of the Earl of Pembroke*, printed in 1660, £15 5s. During the last seventeen years this work has not been seen half-a-dozen times in the auction rooms, and collectors have practically to be content with the reprint issued in 1817. Even that, however, is scarce and very difficult to meet with, as only one hundred copies were printed. Neither is it very satisfactory, as the original text is not followed in its entirety. In the Earl's days no gallant was in the fashion unless he could turn love verses on occasion. These, when written, were usually handed about in manuscript in the first instance, and went the run of Court circles, to be praised and imitated, or scoffed at and lampooned, according to circumstances. In those happy days critics had not infrequently to fight for their opinions in the sober grey of the morning on Hampstead Heath or the field of Chalk Farm.

Messrs. Hodgson's sale of October 21st and two following days was good. A copy of Keats's *Poems*, 1817, sold for £83, and one of the same author's *Lamia*, 1820, £52. Both books were in the original boards, but were not by any means immaculate copies. It may be mentioned for reference that the *Poems* measured 6⅞ in. by 4¼ in., and *Lamia* 7 in. by 4⅛ in. This is important in these days of close dimensions, when a minute fraction of an inch may make a wonderful difference in the money value. At one time, and that not very long ago, Shakespeare alone was measured by rule of thumb, if indeed we except the works of the very oldest printers. At present the tendency is to measure everybody; Shakespeare first of all, no doubt, but practically everybody who rose above the common level, and died, respected or otherwise, in literary circles. Some authorities are of opinion that these lights should be weighed as well, and why not? A thick paper copy is more desirable than one on thin paper, and weighs more, though the measurement may be the same. The Bibliographical Society might awake from its slumbers with advantage and discourse of scruples and drams.

Complete and perfect sets of the well-known *Botanical Magazine* are very rarely met with. This periodical commenced in 1787, and is still in existence, having in its time been directed by the most capable editors it was possible to find. The series of 130 volumes bound in 109, in full calf (one volume in cloth, and the last ten numbers sewed), realised £120. The period covered was from the commencement to October, 1903, and included the general index to the first series, and also that by Tonks. At the same sale *The Ibis, a Quarterly Journal of Ornithology*, 35 vols., 1868-1901, sold for £22 10s. This was not, of course, complete, the first series of this magazine having commenced in 1859. The nearest approach to a complete set sold in recent years appeared at Stevens's sale rooms in April, 1901, when 42 volumes, inclusive of the indexes, 1859-1900, brought £75 (half morocco). Mention must also be made of *The Annals of Sporting and Fancy Gazette*, from January, 1822, to May, 1828, complete in 13 vols., calf extra, with some of the wrappers bound in. This series realised £42—a fair price. Purchasers of this work should take special care to see that the monthly number for June, 1828, comprising pages 351 to 418, is not missing, as it often is, and that the two extra plates, *Hunting* and *Mare by Soreheels*, are also in evidence.

The Library of the late Rev. Edward Chatterton Orpen was, with other properties, sold by Messrs. Sotheby on October 26th and three following days. The collection can hardly be regarded as important, and it was certainly nothing like so interesting as Mr. Nichols's noticeable assortment of volumes which came to the hammer in Wellington Street on the last days of October and the second day of the following month. Mr. Nichols had acquired a copy of Shelley's *Original Poetry, by Victor and Cazire*, a book known to exist, as it is mentioned in the advertisements of the day, but which was absolutely lost till Mr. V. E. G. Hussey, grandson of the Rev. Charles Grove, who was the brother of Shelley's Harriet Grove, discovered a copy in 1898. From that a number of reprints were made, and these are available in the absence of the excessively scarce original. The catalogue stated that only one other copy is known, and that seems to be the case, but in all probability many other examples are lying hidden away, as the edition was a large one (1,480 copies), and could not possibly have been entirely destroyed. Mr. Nichols's copy realised £600, which from a sentimental point of view it may have been worth. From a literary standpoint the collection of so-called "Original" poems has nothing to recommend it, and would be dear at five shillings.

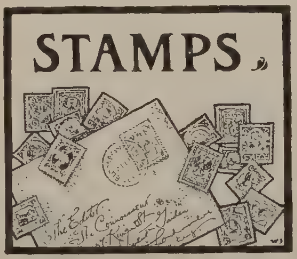
A copy of Shelley's *Laon and Cythna, or The Revolution of the Golden City*, with the rare leaf containing the Greek Ode from Pindar, realised £62. The leaf before the preface was missing, and the book had been re-bound in half calf. It was, however, a presentation copy "From the Author" in the autograph of Shelley, and that, of course, accounts for the price. *Laon and Cythna* was suppressed shortly after its publication in 1818, to make its appearance later in the year under the title of *The Revolt of Islam*, many pages having been reprinted with the text amended and corrected. It is said that the poem, as originally printed, contained "too bold and hazardous features," and was on that account withdrawn. It is interesting to reflect that the "features" in question seem tame enough in this our age, and that Shelley, even in his, might have preserved them without misgiving.

A very special copy of Johnson's *Scot's Musical Museum*, containing upwards of one hundred and forty manuscript notes in the autograph of Robert Burns, one signed in full, and some others with the initials R. B., brought £610. There were only the four volumes printed at Edinburgh between 1787 and 1790, though the publication was continued till 1803. Many of the songs were written by Burns expressly for this work. As interesting, perhaps, was that copy of the poems printed at Edinburgh in 1793, upon which Mr. Nichols set such great store. It sold for £178, entirely on account of the lengthly inscription on the reverse of the half title to the first volume:—"When you and I, my dear Sir, have passed that bourne whence no traveller returns, should these volumes survive us, I wish the future Reader of this Page to be informed that they were the pledge of a Friendship, ardent and grateful on my part as it was kind and generous on yours. That enjoyment may mark your days and pleasure number your years, is the earnest prayer of, my dr. sir, your much indebted friend, The Author." The words are addressed to "Robert Riddell, Esq., of Glenriddell." They come to us from the dead, and will, in common with all that Burns ever wrote, reverberate thro' the centuries.

Miscellaneous

THE importance of the art sales held during October was very slight, few really notable prices being obtained. At Messrs. Robinson & Fisher's room an old English satinwood shaped commode, with gilt-metal mounts of Louis Seize design, made 172 gns.; a set of eight highly-finished miniature enamel portraits of the Stuart Royal Family, by Murphy, went for £51 9s.; a pair of 2 ft. 3 in. Sèvres china vases, with apple-green ground, in subjects illustrating the Battles of Napoleon, on stands, 40 gns.; and an early English shaped oblong-top table, on carved cabriole legs, scroll feet, and stretchers, £53 11s. A Crown-Derby blue and gilt dinner service of 148 pieces realised £45 3s. at Phillips, Son & Neale's; and at Foster's a fine Louis XVI. clock, in richly chased ormolu vase-shaped case, and a pair of nine-light candelabra *en suite*, made 67 gns.

On the 28th Messrs. Puttick & Simpson sold two violins, one by Nicholas Amati and the other by Francesco Rugeri, for which they obtained £46 and £42 respectively; and on the same date Messrs. Glendining sold for £72 a Field Officer's gold medal, awarded to a Major of the Royal Artillery, for the Battle of Vimiera.



THE stamp auction sales have commenced very quietly. There have been no startling rarities sold, or attempted to be sold. Sellers are not likely to offer their treasures very readily in a more or less depressed market. The hope of a revival in prices is, however, believed to be imminent. The ordinary run of stamps has been fetching the ordinary run of prices. In a few cases the same rarity, or something suspiciously like it, has turned up at more than one sale, and been set down as having realised big prices. We strongly suspect that the stamps to which we refer have not even yet been sold. But they will duly appear in price lists with prices attached. All this is very misleading, and is calculated to do more harm than good, for it cannot fail to result in a serious loss of confidence in auction prices as a whole. No one can object to any stamp being offered at every sale of the season, provided the published price list be confined to genuine sales. The attempt to work up fictitious prices is bound to defeat its own ends sooner or later. The public, even the stamp collecting public, may be an ass, but the awakening of the ass is sometimes unpleasant. If a lot is not sold, it is much more honest to omit the price altogether, and certainly more advantageous to the business in the long run. What with "rings" and other combinations, there are quite as many aphides at work as need be destroying the usefulness of stamp auctions, without counting the assistance of the auctioneer himself

ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and if sent by post, registered.

N.B.—All letters should be addressed "Correspondence Department," THE CONNOISSEUR, 95, Temple Chambers, London, E.C.

In consequence of the enormous amount of Correspondence, it is impossible to promise an immediate answer in these columns; but we are giving as much space as possible in the advertising pages, and are answering the queries in strict order of priority.

Books.—J. B. B., Southampton.—Eighteenth century copies of Shakespeare's are not worth much unless finely bound in calf or morocco; ordinary volumes about 1s. each.

J. L., Oldham.—Books on building construction dated 1850 are of little interest to collectors.

M. S. R., South Norwood.—*Sketches by Boz*, there are several editions in 1836; *Humphries' Clock*, 1840, about £1; *Pickwick*, 1837, £3 10s.

F. B., Mumbles.—*Tour of Dr. B. Prosody*, coloured plates, 1821, original boards, £5; *Tour of Dr. Syntax*, Bow, London, original parts, £15, original boards, £6; *Coverdale Bible*, Baxter, black letter, 1550, £18, 1902.

F. S., Loughborough.—Copy of *Statutes of Edward VI.*, black letter, 1549, recently sold for £14.

W., Hull.—*Johnny Newcombe*, illustrated by Rowlandson, 1818, realised, 1903, £7 17s. 6d.

L. W., Carlisle.—There are many editions of Bewick's *Birds and Quadrupeds* of varying price.

F. M. R., Fareham.—*French edition of the Bible*, 1567, with maps and original binding, £41.

J. B. M., Leilbury.—*Steven's Shakespeare*, 1798, nine vols., about 1s. each.

T. W. C., Willesden Green, N.W.—*Bentley's Miscellany*, 1843, unless a complete set, of small worth.

H. B., Bath.—Four volumes of *Husbandry*, by Goodge, 1601, recently sold for £2 5s.

L. W. B., North Cornwall.—MSS. of the eighteenth century are not sufficiently early in period to be valuable.

Carpets.—W. L., Macclesfield.—The warp in real antique rugs is in most varieties woollen; except where silk and cotton was used for flexibility; or where goats' hair was plentiful it was frequently taken for the groundwork, while the wool was saved for piling. Lately cotton has been used in webbing because it is cheaper. In old rugs the material of warp and weft was the chief means of telling the quality of fabrication.

Chairs.—C. T. G., Upton-on-Severn.—Five of the chairs are graceful specimens of Chippendale's middle period. The more oval form of back we attribute to Mainwaring; value from £20.

Coins.—W. M., Wolverhampton.—A half-crown of the Tower Mint, Charles I., is worth 3s.

J. J., Liverpool.—The period of Charles II. and Anne; the silver coinage in currency consisted of crowns, half-crowns, shillings, and sixpences. The prices 10s. and 7s. 6d. refer to the half-crowns and not to florins, which then had no existence.

A. F. F., South Shields.—Gold dollar, Nueva Granada, only worth metal value.

Coloured Prints.—H., Chorleywood.—Coloured prints after Raphael are not in demand.

W. P. Y., Barnsley, and R. E. W., Canterbury.—Coloured prints after Herring, of the *Meet*, *Start*, *Run*, and *Death*, are in demand when engraved by Harris; later productions by West Giles are of lesser value.

C. D., Sheffield.—Wedgwood and Walton, in colour, are both in demand by collectors who are interested in angling and pottery.

A. F. S., Ottawa.—Coloured prints of Richmond, etc., after Westall, by Bentley, are worth 5s. each; those of generals, etc., dated 1815, 10s. each. Particulars as to Sheffield plate appeared in Vol. I., page 14, of THE CONNOISSEUR.

Engravers.—H. W., Bristol.—The line engraver takes a triangular pointed tool with the handle in his palm, and pushes the instrument, guided by his thumb and forefinger, and furrows on the sheet of copper to get the width and depth required by the coarseness or fineness of the subject.

Engravings.—T. B., Middlesborough.—Engravings of Hogarth's *Marriage à la Mode* have little saleable value now.

M. O., Glasgow.—W. W. Ryland executed a large number of plates in a peculiar chalky manner which he is said to have introduced. Many of his pictures after A. Kauffman command high prices. By a harsh straining of the law, he was hanged for forgery in 1783.

G. H., Slough.—*Richard Cobden*, issued by Gambart, not in demand by collectors.

E. C., St. George's Square, N.W.—*Attention* and *Inattention*, by Meadows, after Smith, from £1 to £5.

W. B. G., Staines.—*Queen of Trumps*, *Winner of the St. Leger*, by Hunt, after Herring, has a collector's value. Landscape on glass, 30s. Of *Spring*, *Summer*, *Autumn and Winter*, there are many reproductions (originals are valuable).

S. S., Halifax.—*The Farm Yard* and *Inn Yard*, 1768; these are too early for Morland, and worth little.

M. K., Wakefield.—*Lady Castlereagh*, signed Greenhead, and published by Graves & Co., is now worth £35.

Continued in advertising pages.